

CINEMA PAPERS

THE CENSOR SPEAKS: AN INTERVIEW WITH MR PROWSE/PRODUCTION
REPORT: MIKE THORNHILL AND FRANK MOORHOUSE BETWEEN THE
WARS/ARTHUR SMITH: SOUND ENGINEER/THE EXORCIST/ALVIN PURPLE.





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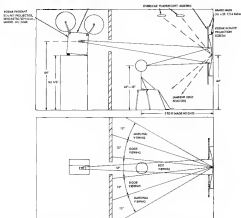
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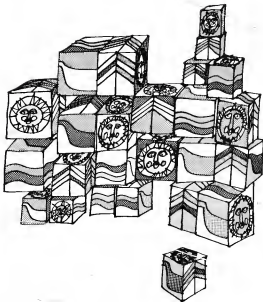
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CON

THE CENSOR SPEAKS 102

¹¹ I keep going. Sinner myself and I can't forsake life of an undisciplined people who think that's a powerful God.

DIRTY PIX 110

^aYear of last classified sex with 30 cubic centimeters cheating away between years ago.

VIOLENCE 112

¹Embury is all the diagrams (the Surgeon General's Report, as cited) give clear cut evidence that middle childhood has become a critical period.

NOT SUITABLE FOR CHILDREN 117

¹² A survey of the universities in Australia to assess distress from the bushfire effects is in progress.

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*The Hindi and Urdu are one of those rare languages which have a 'May of God' clause. If you are in a train or a motorcar at 12 o'clock and the film tells off one of your acquaintances named a Mohan, the thing is well said.

A STATE OF FALSE CONSCIOUSNESS 126

¹⁰There is no denying that Argentinean production reflects a relatively immature stage in the development of a film culture.

PATHANNA 129

¹The death of Poo Hwang on October 24, 1971, was considered only a passing interest in the *Kantrik* episode, a strange coincidence given the coincidence of the last film reference.

ARTHUR SMITH — SOUND ENGINEER 131

¹⁰People in the industry at the time were reported to have told Stewart they'd lost the lead wanted for money because the suggestion was too complicated to be made at a service.

NATIONAL FILM THEATRE OF AUSTRALIA 136

*The NAFTA is positive in relation to the drug has consistently been outperformed by its administrative counterpart and may complement the national level. NAFTA may become more administratively

FRANK MOORHOUSE.....138

*"Well we did that, versus in Section 1 situation -- after getting back early in the morning after going to all night pumping events and coming to see the games to make the film."

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"If I want to pay a standby program's \$1,000 per day because I believe he is worth it, then that's my decision and someone else kick my ass at the end of it I have made a decision, but if the guy delivers a second one, come on the son!"

IN PRODUCTION 151YOU'VE GOT TO TAKE WHAT YOU CAN GOING IN 157

"You may do anything you like as many times as you like. But, when you're all finished doing it, your way, you will do it one way and that's what I'll want."

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An Interview with the Chief Censor, Mr Prowse.

THE CENSOR SPEAKS

In Australia, at least, censorship appears to be a somewhat dead issue. However in England one has a situation where the censor, Mr Stephen Murphy, is on record as saying that he is cutting and banning films he wouldn't have touched twelve months ago. In the USA one has a situation which allows PAPER MOON to be one of the most persecuted films.

The following interview with Australia's Chief Censor, Mr Richard Prowse, was conducted by Scott Marney.

GP: John Trevelyan in his book "What The Censor Saw" comments that his censorship is an impossible task.

PROWSE: Well he might be quite correct in that statement. However we seem to be working fairly well in Australia and there seems to be a widespread acceptance of what we are doing. We are helped of course in the last couple of years by the R Certificate which gives us a wide scope in which to pass and register films for public distribution.

GP: The R Certificate has been a success since it came in?

PROWSE: I think it was the biggest single advancement in Australian film censorship — well since I have been in the office anyway, for the last nine years.

GP: What is the procedure for deciding on a particular category?

PROWSE: Well, we think that all categories are equally important and probably the most important one is the one which is at the lower end of the scale, the General Exhibition classification. We give a G Certificate to a film when we are of the opinion that it will be in no way harmful to any child of any age. We do not say that that particular film may offend the children, unless the children or even adults see the children, on the thing is we think that the contents of that film will be in no way harmful. The next one is N.R.C., where we try to form a balanced judgement on whether a film would not be harmful to say well balanced child from say twelve onwards. We apply to what could be classed as really mature films and we put in age limit, which of course is arbitrary irrespective of however we do it. If we think a film is mature but would not harm well balanced persons from fifteen onwards we will give it an M. The other classification which of course causes the most comment and controversy, the R, we give to a film which is obviously solely adult material. We restrict it

to people who should be equally mature and that is why we put in an age of eighteen.

GP: Have you had any thought of changing the age from eighteen? How was that age arrived at?

PROWSE: The classifications are not laid down in Australian Government law, they are laid down in State Government laws. That was another advancement in Australian film censorship when all the States passed uniform legislation and their classification are all the same and their criteria on which to judge films are all the same. Now the State Minister met with the Australian Government Minister at a conference before the R Certificate was introduced and it was the Minister who decided that eighteen was the age to be fixed. There was discussion as to whether it should be sixteen or seventeen but the Minister decided on eighteen.

GP: I think that some of the films that you give R certificates to at the beginning like "McCabe and Mrs. Miller" wouldn't really be R classification material any more, would they?

PROWSE: Well, you must remember that when the R certificate was first used in Australia we had fought for many years for it, successive Ministers had fought for it. Once again it was not the Australian Government's prerogative to classify films or to introduce an R certificate, it had to be done by the State Governments. They finally agreed to the R certificate and you can imagine that the administrative board, the decision making board, would be fairly wary in the early stages of an R and I think we tended to err more on the side of erring on the liberal side in the early days. We probably applied R's too liberally in the early stages but after twelve months everything settled down and I think we've probably got R into its proper perspective now. And once again with M it is for mature audience class-



G. Shaw. The Chief Censor, Mr Prowse

fortune and a series just that no queer artists, violent and usually conflict films can get into M.

CP: One in particular, which I saw yesterday, was *Don't Look Now* which I thought probably six months ago would have been an R certificate film.

PROMISE: I don't know whether it would have been six months ago. Maybe twelve months, eight or months ago I might agree with you, but not six months.

CP: Six months ago you were probably making decisions on films that have just come on now.

PROMISE: That's right. But there was only one particular sequence in that film that could possibly be thought of as R material, and I think everybody must agree it was wonderfully handled.

CP: How differently would the board view a film which is obviously of some serious merit than it would some German research film?

PROMISE: Well, I think the decision of the Board must be influenced by the quality or integrity or spirit of a film. Whether this is subjectively done or objectively done is another matter but it is obvious that in any judgment on one kind the integrity of the work must be taken into account. I think the short answer to your question would be that a film of merit and quality or integrity could carry a score which a low-grade exploitation film just couldn't, and would therefore be eliminated.

CP: So that is more an unconscious than conscious policy?

PROMISE: As a matter of fact I think it's just a fact of life. I think any police sitting in the sort of position that any Board members do, must be influenced by the quality of the product though we don't really consciously apply it.

CP: But following that, making a cut in a film you considered of great worth would be a much more difficult decision for you than making a cut in exploitation film.

PROMISE: Yes.

CP: I don't know what the discussion was like in Sydney but there was a lot of talk about *Sisters* when it was released in Melbourne. I personally found it an exceptionally powerful film and a very rare strong film for an M certificate. I talked to some distributors about it and they said that also. In fact one of them who had just had one of his films cut answered that he couldn't see why *Sisters* got an M and he as an R. I think he contacted you about it.

PROMISE: Well, I have seen *Sisters* myself, after it had been classified, and I can't for the life of me understand people who think it is powerful, too powerful for M. It's just not on CP; it doesn't affect you much?

PROMISE: There were only two areas in it. Now let's get this straight, the importer of that film submitted it to us and asked us for a television classification. Now any importer of films who has been in the business as long as the importer of that film knows that if a film gets an R classification for theatre use it cannot go on television. Make your own decision.

CP: OK. It's just that I felt the first



A scene from *SECRETS OF A DOOR TO DOOR SALESMAN*.

gentle so heavily wrong that I didn't want the second one.

PROMISE: Oh well you are hardly in a position to discuss the second one are you?

CP: No, but I was told. When she reached for the scalpel I watched off.

PROMISE: But I gather you would attend a lot of films.

CP: Yes, I see about six or seven a week at the cinema.

PROMISE: And those particular scenes baffled you?

CP: Yes. Rarely have I seen anything so disturbing. Everything was so well done, the music was superb. The tension was so acute because you knew exactly what was going to happen.

PROMISE: Did you ever see Hitchcock's *Psycho*?

CP: Yes.

PROMISE: How would you compare that with *Sisters*?

CP: Pretty horrifying.

PROMISE: Do you think it was worse than *Sisters*, as bad as *Sisters*?

CP: Given where it was made, probably.

PROMISE: But that went through on an advisory classification. Now I would regard *Psycho* as a much different kind of film to this particular one. I have read about the people coming in the nude and putting out and urinating and doing things at the cinema but a couple of my board members have been to public performances of this and they did not see anything to support those contentions whatever, in fact the opposite was the case.

CP: In my comments about the *Sisters* I am not trying to say that it should have been an R. I just found it

unusually strong and I hadn't really felt that I'd seen as intense anything as powerful — you obviously disagree. When I came out after it I tried to go through the discussion that you have gone through, i.e. what sort of effect would that have on children and I wouldn't sure whether it would have any, it may just have no effect at all. How do you make those decisions?

PROMISE: Earlier in our discussion I mentioned that we regard as M film as suitable for well balanced people over the age of fifteen, and I for the life of me cannot imagine any well balanced young person of fifteen to experience being in any way harmfully affected by a couple of scenes out of the *Sisters*.

CP: OK. What problems are involved when you have got a borderline case between any categories? I've often mentioned that he thought *Barry White* and the *Swing Death* was a G film, except for a couple of sexy moments with the wife, and he was in debate over whether a few minutes was enough to make a film change category.

PROMISE: Well, we have the same problem, and it is not an easy problem to solve. If we feel that a film is, say, basically G and the importer or distributor wants a G as it, we will suggest to him that if he is prepared to allow us to extract a bit of bad language or some other material which we considered harmful to young children, we will say we will give you a G subject to those amendments. If he will not accept that we'll we'll put it in a higher classification.

CP: This implies that you have a close relationship with a distributor

in borderline cases.

PROMISE: Well, I hope we have a good working relationship with the industry and I think this is the way we should have it. The door of the office is always open for any distributor, exhibitor or importer who wants to discuss one of our decisions. We of course do not make any amendments from a film until we get their approval. In the long run they have the last say, of course, as they can go to the Board of Review which is a higher tribunal.

CP: The bookmaker that gave up betting was classified R for one particularly short sequence. In this case it is more common for the distributor to go for an R than for him to ask that it be cut?

PROMISE: We will try and meet any importer's request for a particular classification (and we will just talk about important because they are the people who have the right to the film). If he says "I would like that to be an M, will you tell me what, if any, areas that don't fit into M?", we will then view that film as being an M classification.

CP: Is there much reclassification of films?

PROMISE: Not a great lot nowadays. Mostly the reclassifications are by the importer's own request for a particular classification.

CP: What about being reclassified before you ever see them?

PROMISE: Oh, yes, this is quite a common occurrence. We know that there are often a couple of versions of a particular sequence and apparently it seems important films the importers know they are going to run into a problem somewhere in the



Frame enlargements from **SISTERS (M)**



- The First Murder.

would so they have the second sequence available.

CP: Take *Straw Dogs* which was a different version here in the one shown in England. Would the decision to reject that revised version have been made by the importers or the importer in discussion with you?

PROFSE: No. *Straw Dogs* was passed prior to Australia. Now I know that the British Board of Film Censors made cuts in *Straw Dogs*.

CP: Yes, but they had a different version.

PROFSE: Well, I don't know whether they did or not, I can't remember now, that's a few years back. But as far as I know the version that we saw here was the version that was released overseas.

CP: It was the same with *Clockwork Orange* and *The Devils*. The English film companies have a habit of making different prints for different countries and the *Clockwork Orange* and *Straw Dogs* which were sent here were the original prints.

PROFSE: I wouldn't know, I can check it out for you on our files if you like, because from memory both those films came here complete and unaltered.

CP: In *Straw Dogs* there are two cuts where the versions differed. One is the rape of the girl, where in the Australian print we don't see the forced anal intercourse. Secondly the flashback during the church party are severely shortened. In *Clockwork Orange* the rape of Andreanna Corn is largely missing.

PROFSE: *Straw Dogs* may be quite different because I think that is one of the areas where the British Board of Film Censors cut the film. We might have had the complete one and they had the abridged one. They also cut *Last Tango* which was shown here too.

CP: Travelogue also mentions that he had a working relationship, not only with the importers and distributors, but also one with the filmmakers. Now the industry over these was of course bigger than it was here but here you had, or hoping to have, some sort of working discussion with filmmakers before films are actually completed?

PROFSE: Oh, he has already happened. We have been approached, not a lot because as you say the industry is not yet big enough in Australia, but we have already been approached by various filmmakers for discussion, asking our ideas as what may be acceptable. We have even looked at scripts for various people and saying well, by the script just have presented it looks probably like an M or an R classification if you make the film sticking closely to the script. But the question is the British Board of Film Censors is an industry body. Here it is a Government body.

CP: The decisions of the British Board of Film Censors don't hold for the shows do they? They are just recommendations for which the shows can accept or reject themselves.

PROFSE: Oh yes, because they are as I said just an industry body which the industry generally accept, most



The rape of Andreanna Corn from *Straw Dogs* & *CLOCKWORK ORANGE*



An actress looked (Gloria Kerr) after his wife (Juliana Lang) before checking for signs of infidelity in *Edouard's Schindler's List*



Lucas Andrews and his wife sit on top of a VENUS IN FURS.

of the big majors anyway. But if somebody personally submits a film to the British Board of Censors and does not agree with the decision he can then submit it to the individual members and appeal. Whereas the British Board of Film Censors may reject a film in particular area in England might say O.K. and this has happened on a number of occasions that I know of.

CP: In Australia can a similar situation occur in that you pass a film and the Government of another State disagrees with their decision?

PROMISE: No, because of the request the Chief Censor for the Australian Government is, by formal agreement between the Governors of the States and the Governor-General, the Censor for the purposes of the State Acts. Therefore any decision given by this Board is also the decision or reference to the Governorship of Film Censor for the various States. Now I wouldn't be sure of this, but I would think that the particular Minister responsible for the State Acts would have some, may have some over-riding power of veto in his own State but in terms of the agreement it would not be used.

CP: Can we just go through the procedure that a film must pass after it arrives at Censors?

PROMISE: Well usually they go into bond. When the importer wants a particular film he puts in an application for registration. The film goes out of bond and comes here where it goes through the screening process. Once we give the decision the film goes back into bond where it is held until such time as the importer wants

to release it. He will then pay the customs duty on it and get it out of bond and go ahead with no release. With the regular importers who programme screenings from their moulters abroad, on many days, according to the volume of their business.

CP: Right. How does it actually pass through your department?

PROMISE: Through the censorship?

CP: Yes. How is a film viewed?

PROMISE: The film is screened before a board of one, two, three or up to nine. We have now nine members. A possibly controversial film of any integrity or merit would, if it is at all possible, be seen by the whole board before a decision is made. Each individual board member has the same power in its vote and if we get a split decision a majority rules, the Chief Censor has no over-riding vote.

CP: Now say you have got a group of three people watching the film. How are the cuts arrived at? If they all agree that it is an R film with alterations. Does each person let what they consider should be changed?

PROMISE: If there is only a board of three involving it as R film, it would have to be a unanimous decision. If classifications were required, because even if only one person out of a board of three said R uncut or M uncut or anything else, I would put two or three more board members on it to get a wider range of opinion. Obviously if one out of three says that a thing is O.K. for K uncut, it's changed board might swing the vote to R uncut and we, contrary to pop-

ular opinion, don't like racking cuts on film.

CP: You said that if one person out of the three thought a film as, say M uncut and you put on more board members, the chances of inconsistency must be lessened?

PROMISE: Well, we think so. I mean if we had just a I think the ideal solution would be to put the vote number based on every film. It is obviously just not necessary things because some of the films go through with just one board member when we know there are no problems or we suspect there are no problems.

CP: Once a film has been passed with a certain classification is there any way the board can reclassify that film?

PROMISE: Well, if we put say an R or an M on a film and an importer changes with that and asks could he come and discuss it, we will meet the importer. Now they can put up an argument and in the discussion convince us that maybe we are too lenient or even too tough, whatever they are contesting. We then may agree with them and agree to a reversion, but if we think that they have no case or no redress, as they will have the advice of the Board of Review.

CP: What is the procedure on the Board of Review?

PROMISE: Well, it is very similar to ours except they get in an appeal against the decision of my board, be it an alteration, be it a classification, be it a rejection. Any decision we make can be appealed against. They meet as a board, the

same as we do, and screen that film. They see a higher board than this one and if they make a decision I am required to give effect to that decision. If they alter our decision that alteration is made.

CP: When a person appeals a given a decision is it sufficient basis for appeal to sit another example?

PROMISE: This is sometimes used as a ground for appeal but I don't know whether it is a really solid ground. After all every film is a single entity, a single thing and as I said earlier when we were talking on films of more versus straight out rejection material, because a particular scene could be left in one film there is no reason that a similar action should be left in another film. Similarly really coarse language might be acceptable in one film but be looked at with a suspicious eye in a film of another type even though the words are exactly the same.

CP: Looking through the censorship website that have been printed, there seems to be a fair number of films appealed against which are upheld or to which some changes are made. What are your feelings about that?

PROMISE: I think that the board of review is set up, and as its name implies, to review the decisions of another decision making body and I think it is only right and proper that there should be an appeal provision. You must remember that a majority rules on my board and it rules on their board too, and if I put for example the full board on a particular film it might have come out five-four on the particular decision given. Well it is obvious that there is scope for a change of decision if five different intelligent people sit down and view that film. I don't think at any time when we had a seven member board, we would have had a consensus decision that had been upset.

The Review Board also can order cuts. We might reject a film, for example, and the Board of Review comes up with a decision which says the board considers the film could be reclassified K subject to the importer agreeing to certain alterations. Well, in fact, that is dissenting the appeal because they are agreeing with us that in the present form it should not be reclassified but they are going even further than us and saying will reclassify to reclassify the reappearing we said it could be reclassified.

CP: Can the Board of Review demand more cuts or request a higher classification that you have classified?

PROMISE: They could.

CP: Has it ever occurred?

PROMISE: No.

CP: Does that Review Board attempt to get a different type of board member that you would choose for years?

PROMISE: No, except that it must be remembered that they are only a part time board and only meet once a week or once every three weeks. All the members of that board are engaged in other pursuits, and are possibly a different type to those sitting on this board.

CP: Do you think the Board is not seeing as many films as you, would



have a more general public view? You must see a lot of violence and so forth, and the start have a bag of slugs in you when you see a violent film, or something, whereas they wouldn't have that history with them. They therefore perhaps go with more the view of a person who goes to the cinema only once in a while.

PROWSE: I think this is the sort of philosophical discussion that should be carried out with the Board of Review and not one I could comment on it but I wouldn't.

GP: Can you comment about yourself?

PROWSE: Well, what we often discuss at board meetings is whether, for example, we do become hardened to violence, whether it upsets our objectivity and we can't come up with a clear cut answer. Sometimes we do, sometimes it doesn't. Sometimes we discuss particular cases where a board member may have been subjected to those particularly violent films one after the other and they have admitted that the third one didn't seem nearly as violent as the first one. So I suppose you can say that you do become immune to it in a way but this is one reason why we rotate our board members right through the television field and through the theatrical field. If there is a really good film of no unusual problem we see if it is possible to let board members sit in there and forget their problems, to go and look at a film just for the sake of looking at it. The rotation of board members so they are never watching the same type of programme all the time we feel is one way we can alleviate this possible build up inside.

GP: How much does what you hear from overseas about a film influence you? Would it influence the way you select the films?

PROWSE: No. No. Because the Board is on a rotation system they don't even know what they are going to see until the morning of the day before. We find that a lot of material we get from overseas is misleading. Two particular cases that we found misleading, and we couldn't understand the larvae about, were *Cherchez le Sexe* and the other one you mentioned earlier, *Swamp Dogs*.

GP: How about the *Exorcist* film?

PROWSE: Well, we haven't registered the *Exorcist* yet, but we have seen it. (Ed: It had subsequently been released as R rated.)

GP: Have many of the old censorship critics died with the change?

PROWSE: Well there is one critic which I can't name (understanding, which is censorship material that is offensive to a friendly nation or to the people of the Queen's Dominion) Blasphemy. I don't think we have ever applied indecency and obscenity. There is the problem of what these actual words mean and very learned jurists all over the world and judges have tried to come up with an interpretation and haven't succeeded. What is obscene and what is not obscene is a very vague question, and I can foresee the word obscenity disappearing from the legislation

relating to film censorship. Instead particular acts and definitions will be used.

GP: What about critics like explicit details of crime? Wasn't *Shogun* originally banned this way?

PROWSE: Well we released *Shogun* but at a ministerial direction told us to hold it, because of pressure from interested groups, the Air Photo Federation, the Air Navigation Guild of Australia, Quakers, TAA, ANA. They all lobbied for the film not to be shown in Australia and the then Minister took some account of these representations.

GP: Have you ever stopped or cut a film because you thought it detailed too much?

PROWSE: Well, not for some time. We still take a very hard line on any film involving the sort of explicit details of torture, particularly hand mutilation, and this has always been so. I can see it always will be so, because I think you have read statements by the present Attorney-General of Australia who has said that people should be free to see, read and hear in private in public anything they want to. The other side being that people who don't want to see it should not be subjected to it and both parts have equal weight. However he has said that films which incite to crime or incite to hard drug taking should be prevented. He said that as public statement so I can say it.

GP: Can you give a brief rundown of the things that at the present time worry you most in films?

PROWSE: There's the hard drug problem, incitement to crime, gross and explicit depiction of sexual violence, and extreme overt sexual violence. The last is of course a problem because when done properly becomes extreme and becomes. Our viewpoint is that violence is violence in what it becomes obscene. We don't believe that obscenity only relates to sexual matters.

GP: How do you see the direction of Australian censorship?

PROWSE: Well of course this will depend a lot on Government policies, both Australian and State. As I understand it the general policy is that sexual violence will be free to make, and as long as they wish. The second point being of course that people who don't want this sort of material should not be subjected to it.

GP: Is this where the censorship of advertising material comes in to it?

PROWSE: Yes, because we can't really say we are on the film itself, the reason being that by its very nature advertising material is freely available to everybody, some the youngest children and it is displayed in places where it is readily available to people who don't want to see it.

GP: How effective are the warnings like *Devils*, *Language of Love* and *Nuts from Deep River*?

PROWSE: Well I don't think we put a warning on *Deep River*, it must have been an importer's warning. We put a warning on *The Devils* following a specific direction from the then

Minister, and we put a warning on *Language of Love* following a specific direction by the Attorney-General. As to whether we should use warnings or not and about the classification is a quite thorny problem and we are currently exploring it. As I see it, it would need an amendment to State legislation to give some force to the warnings. If we just start putting warnings on film nobody would know whether it was our warning or the importer's warning and the importer might use a warning as a gimmick to boost the value of the film.

GP: In relation to this, Trevelyan says in the conclusion of his book that he sees the ideal situation being that censorship is for purely advisory classification and that all X films (or English category 4) should be certified that it is clearly stated that people have access to material which could inform them as to the type of film it is. Do you think that is over a possibility?

PROWSE: I think that is the way we are heading in Australia.

GP: But it would still be a long way off before we see anything like *Deep Throat* or a really violent film like *Mark of the Devil*.

PROWSE: Well, whilst everyone might agree with the philosophy expressed in the various Government's policy on censorship, the administration of it is a big issue. How do you allow this material in for those who want it, how do you keep it away from those that don't? It is a real problem and that is the problem which I think would build up implementation of this purely classification system.

GP: There has been talk that the Government will allow films in absent for purely private purposes.

PROWSE: Well the moment in the Customs legislation there is a Regulation 4A of the Customs Prohibited Imports Regulations which says that blasphemous, indecent or obscene material is a prohibited import. Now that legislation is still on the books and while that is there the situation you described just couldn't arise.

GP: The present Minister, Senator Stephen Murphy, once said in saying that he is not ruling and banning films that he wouldn't have touched twelve months ago. Is that ever going to occur here?

PROWSE: Well we'll need a south-sayer I think or a crystal ball to see which way it will go, but I would say the tendency is towards a more conservative to that. The trend is far more conservative rather than more restrictive.

GP: How do you decide what the trend is and which way it is going?

PROWSE: Well we must feel it, solely because we know the way the State Governments and the Australian Government are thinking and deciding. We are administering legislation and the way the legislation is framed is the way that we work. We don't think that we lead the community, we try not to, we try to follow it, or keep ahead of it, but we don't like to start new trends in censorship completely.

GP: How confident are you that you can follow the community trend?

PROWSE: All I can say is that we try consciously to interpret community trends and community standards. To say definitely that we truly interpret them is just not possible but we do give a lot of thought, and we hope we are right.

GP: The *Devils*, *Cherchez le Sexe* and *Lam Tanga* caused furor overseas. Is the priority a reflection of that? Would you mind saying the Australian public's acceptance of it?

PROWSE: Well all those films, although they did cause some controversy and of course there were complaints, had general acceptance within the Australian community.

GP: What do you do about a censor?

PROWSE: Well, if it is a valid complaint and we think the person has a reasonable point of view we will study it and we will tell them the exact reasons why we took a certain decision. We try to use their point of view and take note of it. I would think it is one way in which we do learn something of community standards.

GP: Is there any mechanism in Government legislation for a person to stop a film, like that person in England who stopped the *Witchdo* documentary being shown on television? I think there was one case in South Australia where *ABC* California was taken off or not shown.

PROWSE: That's where the mechanism is. In Australia we have an injunction against the screening of the film in South Australia and they were awarded a temporary injunction to stop the screening of the film and as far as I know to this day the distributor of the film has not taken any action towards having the injunction lifted. In Victoria I think the South Australian Government has changed this legislation though I don't know whether it is through yet. It says that a decision made by the Film Censorship Board on material arising from the Films Regulations, "with effect any other legislation relating to display or exhibition of material so it possibly won't arise here any more."

GP: Is there any appeal legislation?

PROWSE: Well I would imagine that any organisation in any State has the right to seek from the Courts an injunction of the law of a particular State allows it. The one in South Australia, from memory, was taken out under the Police Offences Act and had nothing to do with the legislation on film censorship.

GP: Is there any way an importer can take a censorship decision to court?

PROWSE: I think it would be very difficult for them because the legislation as presently is framed so that it is the opinion of the Film Censorship Board a certain film is blasphemous, indecent or obscene. It is not a requirement. Whilst it may be difficult to challenge an opinion if the legislation specifically said that they should not register a film that is blasphemous, indecent or obscene is a decision which could be challenged. To challenge the opinion over this I think would be a difficult matter.



DIRTY PIX

Mike Richards

One of the pleasures of being a perceptive dapper and filer of things, and of having a hapless filing system (mine is very much a haphazard system, "Sunk and ye shall find"), is the joy of stumbling across long forgotten autobiographical scraps — fatty, yellowing bits of paper that mark the contours of one's experience. As it was, I was looking for a file on the League of Rights when — tucked between the sheets of a manila folder marked *Van Rensselaer* — I discovered a veritable no-nonsense business. It was the program notes for what had come to be known, to me at least, as the Night of the Blue Movies. Last year I immediately conclude that poor correspondent frequented lightly sophisticated stag movie parties, let me immediately assure you that this particular little affair was under the most respectable patronage, and had a very select clientele. ("None of your pervy Mervins here mate". At least, not openly anyway.)

No, this was to be a special "Film Censorship Evening" in Canberra under the patronage of our beloved Department of Customs and Excise. More exactly it was, I think, an attempt by the then Minister for Customs, Don Chipp, to per-

suade his Parliamentary colleagues (especially the leopoldytes in his own party), and to convince the public (the justice needed so convincing) that the film censoring situation in this country had become so to speak, a ghost walk up. The method Mr. Chipp apparently intended to employ was simply to screen the actual cuts (not the complete films, just the censored cuts) from a series of recent films, thereby demonstrating how innocuous the censored scenes were.

So this night in April, 1970 had promised great things. It had also apparently promised great things to a quite different name to permeate round the country. When Monday the 13th rolled around, it seemed that every journalist within 500 miles had suddenly either become a film critic or a Canberra correspondent.

Mervin Ryan, then Chipp's Press Secretary, had been perched for invitations for days. A journey of miles and I rolled up to his room to try on a story. "Would it be possible if..." and "Could a special note be made for a scholar of..." and so on. But poor old Mervin was so harassed I didn't get a chance to open my feet. I didn't open my mouth. Maybe to protect me for

someone else, or perhaps by that stage his responses were automatic. ("Dissecta porno."

Blue Movies... Suggests even more an ironic.") Nevertheless, inside two minutes he'd certified a gilt-edged printed invitation and I was out of the office before he could realize his mistake. But he never did realize and later that night I injected at our night venue, the National Library Theatre. Security was tight and I was required to show my parking tags — even to proceed to the Library basement and once to gain entry to the Theatre lobby, which by this stage was jammed with MPs, VIPs, (I even spotted Rev. Father Michael Kings), and select journalists.

This distinguished company were welcomed several moments later by Mungo MacCallum — then working for the Australian — who turned up dressed as a sleazy pornographer. Heathed over and wearing a dirty grey coat, dark glasses and cap pulled well down, Mungo crept through the startled VIP's barely puffing a card bearing a Gold Coast bikini girl, and whispering "Fushy pussied". The journey's had it running down their legs, but the nervous VIP's were not attracted. Or perhaps they'd just spotted Mungo's finger

protruding out from between the buttocks on the lower front of his coat. (He'd somehow contrived through a hole in his coat pocket to give a certain effect.)

For an official statement was read by the call to order, by now we were a staid assembly, 300 (odd) MP's, Senators, journalists, wife women, the Chief Commonwealth Censor, Mr. Prowse, and the Minister, Don Chipp.

As we trooped in, it was noticeable that the first PM John Gorton hadn't shown. Someone offered the explanation that John John had had the bloody thing hooked up by closed circuit TV to the Lodge. It was also apparent that Gough had defected, too, although he'd sent from Secretary Ron Singmaster along to report back.

For the next three hours we were to be exposed to scenes from 28 films, plus a full-length feature and a family included short. It was, as satirist Alex Phipps put it, just one damn rape after another.

Our moral decline began shortly after Mr Chipp had concluded his opening remarks when the short film was shown. Titled "Salvatore" and directed by Wili Haidt it was an arty-arty no-nonsense stream of consciousness film of a youth masturbating. (This only dawned on me about two-thirds through the eight minute film when I peered together the themes again.) In the last minute, with the soundtrack building in volume and intensity, (accelerating locomotive, whistle-blowing, music reaching a crescendo, and cymbal crashing), it was apparent that the youth was reaching orgasmic climax. Despite there being only two of fucking bits in the film — showing the youth's penis ejaculating — the Department was proposing to ban it outright. Because the scene was so quick, our hosts conveniently projected two adjacent reels on the screen at the end. Both showed what we had barely seen and what was still dark to disfigure clearly, on the left, the MP's penis in his hands, and on the right the penis ejaculating. [As the reels were shown, the conversation of two Liberal and Country Party MP's immediately behind me went like this: MP 1: "What is it?" MP 2: "It's a test." MP 3: "I can't see any test!"

Recognition or not, as we played. Next up was a 15 minute film called *The Babykiller*, made in 1976. It was an outrageously 2-grade outrage, that 20 minutes into the first reel the audience were screaming to have it banned, anything to get it off the bloody screen. Some idea of the standard may be suggested by the closed plot. As the program notes drafted by the Department indicate: "In brief synopsis, *Babykiller* is the story of a middle-aged American deputy District Attorney with a marriage that will not hold together. The D.A. becomes involved in an adulterous relationship with the family's precocious teenage babykiller (who's name would you believe was Candy), then from blackmail on the daughter and adultery counts to bring a perverted to justice." The film may be as played to packed houses in Tulsa, Oklahoma, but God, it was a bore.

It did have one piece of light entertainment, however, although this was alienating to the film itself. The film was presented exactly as imported except that at five points during the film, what the Customs Department described as "acts of censorship content" were marked with red-rayed-out crosses on the print. In other words, as the language of a censor the scene — three of the five scenes were categorised as questionable on the grounds of overt sexual indecency and two on grounds of violence — we saw a large red cross on the screen. At the close of the scene the cross appeared again. Lind Gillows presented the last scene designated as questionable. It followed a scene in which the D.A. finally admits his affair with the babykiller and offers his resignation to go back to law. The D.A. then a tip. As the printed D.A. was leaving the D.A.'s office, a slightly leering DA asks him:



"Tell me George, what was it like?"

(Bleedy great red cross.)

D.A. "Men, it was sick."

(More red cross)

It seemed that the film Censor was trying that it was possibly sexually indecent for a middle aged lawyer to say that it was terrific to get off with his babykiller!

The substantive part of the evening's viewing was, however, yet to come. Twenty-eight cuts, run back-to-back, mostly without content were shown. The second cut, after introduction, was intended to point up how censorship standards had changed. It was a dubbed Italian torture scene of the late fifteenth or early sixteenth — the records were vague it was not known even from which film the scene had been cut — and involved a hanging in which a Count Yargh-like character is taunting his prisoner. Victims were shown being strangled brutally on the rack, while others were attempting various other gruesome punishments. As the Count approached an anguished prisoner being stretched vertically he said to the prisoner: "Do you tell as what we want or do we tear your arms off?"

Just at this point a rugged well-known Melbourne journalist in his best pre-Army Jack, Police Kowalski voice bellowed: "Tear his bloody arms off!"

The Department used our censure by saying that this cut would not have been made in the 1970's.

After the violence was out of the way, we settled down to the so-called pornography. Needless to say, it was for the most part totally unexceptionable, even sort of fairly out of context. Among any confessions of these films were the following fragments:

Antonioni's *Zabriskie Point*, from which was cut one minute and 25 seconds (or 104 feet). The cut scenes showed Mark Frechette and Dennis Hopper making love. Shot in a moxy slow motion and showing libido and caressing, the scene was not at all objectionable by any criterion known to us. It was, to me, quite useful.

Fellini's *Saturno* had two minutes cut. As the Department notes indicate: "The cut related the fact of Quasimodo (played by Douglas Lane, the semi-hatted American model who played *Australia* several years ago), the beautiful but disheveled priestess of Pulpita at Croton. After Quasimodo spurs an old and ugly woman, the woman deprives the priestess of Croton of the power to light fire. When the priestess breathes fire for mercy he tells them they will hopefully light their candles under the clothing of

Quasimodo." The scene shows a tortured and anguished Quasimodo as a stream of poisonous light reaches from her vaginal flame-throats.

Two of the cuts related to lesbian scenes. The first was from the 1969 French film *Therese and Isabelle*. The two minute cut was one of a number of lesbian love scenes between two French boarding-school girls. The censored monologue was as follows:

"With a jeweller's tongue I was sitting prone in her mouth. Our interlocking mouths did into a dream of ease. I was stretching open my thighs. Avenche was flowing in my veins. My body was flushed with craving." As the scene cut to a credit title screen.

"Isabelle's fingers withdrew deliberately a slow beige latex with harnesses. We listened for the final chord."

The second lesbian cut was from *The Killing of Sister George* and was likewise censored unnecessarily. Three and a half minutes had been cut, including the following dialogue:

"You'd look cheerful too with 30 cubic centimeters circulating away between your legs."

"Oh, bullsh*t."

"It's none of your business — go screw yourself or better still go to Mr. Croft."

At another point the aptly named Department of Customs and Excise failed at showing certain pieces of dialogue and placed it instead in the program. Hence, the following extract from the English edition of James Hogg's *Peveril of the Peak* was shown. It was a scene from the novel in which the hero was on top of his love. She showed him how and held him (etc) by his (etc) hairy." (Typographical errors or was the Department really in a bad way?)

"I turned over and said 'Woe's you come to me now?' I felt it as I'd never felt it before. He groped at my by the shoulders and bent backwards and thrust again and again. Kestry lay on her side writhing and holding from behind and when he was through she took him in her arms and finished herself off with his hand and gave a shriek cry."

Some of the film cuts were, of course, thoroughly forgettable pieces of cinema. One of the most poignant cuts shown was from *As For Me as For You*, a Youth for a Youth Italian, made in 1970 and imported to Australia for showing in Italian-language theatres only. The film had been banned outright for an "excessive brutality, sadism and obscenity". In the cut scene a doctored and/or brother-puncher his captive girl with liquid rat bait and then smothered his mate to terrify her. As the jurors monotonically the rule start running up the girl's body lying in her bed.

Other cuts were riotously funny despite their lack of artistic pretensions. *Slaves for the Golden* was probably took the prize. The plot was not hard to imagine. The cut scene involved a stream of huge bearded women trying on Gifford's towel bar, the bar that will identify the girl the "King" wants to wed.

The cut from Harold Winder's *Medium Cool* was similarly explicable. It involved an amusing bedroom romp between a naked man and his girl ending in some brief humping. "Jesus", she shrieks. "You bastard — jerk — son of a bitch."

So that was the night of the Blue Movies. Censors apparently savoured the obscene occasions. Rape, brutality and mayhem were not reported on a mass scale. But then the whole exercise was still a sham, as indeed has been the whole censoring debate, which has been fundamentally misconceived as an argument about sexual relations.

In memory terms we've come a long way since that night in April 1979. The troglodytes have been beaten back, (they now inherit the Festival of the Arts, the Society To Outlaw Pornography, the T.D.P. and other organisations) but they are still out there — lurking.



Apple: Miss dispatches an adversary in Robert Clouse's *Enter the Dragon*.

PATRICIA EDGAR EXAMINES THE U.S. SURGEON GENERAL'S REPORT ON THE CAUSES AND PREVENTION OF VIOLENCE

As the credits roll by, the British television broadcaster's voice states, "Kung Fu is as much an art as a science, if practiced by the untrained, could be dangerous."

In February 1974 *The Guardian* reported,

"The growing use of its content Chinese weapons in the population of the Kung Fu film is worrying the police in south London. A young party of Bruce Lee, the actor, despite his use of the type of weapons in his hand. After a case of Tinseltown's Singapore. Even yesterday when a Parkway Park station (17) was fired 500 rounds for a shooting that is an offense against the law in the North Road, Singapore. The police claimed that many boys were making such mistakes."

The film, starring Bruce Lee, is *Enter the Dragon*, the only film to be currently showing simultaneously in three London theatres. Its pop-

ularity is very wide. It is the first film to be shown simultaneously in seven theatres in Thailand. Singapore banned the film as part of the government's campaign against movies "depicting violence and drug use," as thousands of Singapore students streamed across the country to the Malaysian town of Johore Bahru to see the shooting films.

In Washington the latest film craze is *The Exorcist* about a young girl's possession and the subsequent and horrible violent exorcism of her devil. It has been described as "an extremely scary film" and "a rather ridiculous film" with the quality of *Moby-Dick*.

Susan Wachener reported in *The Guardian*, January 25, 1974,

"There are a lot of Americans who prefer to being

very concerned as the way this lately film is being received in the only cinema currently showing in the United States. Pop psychologists claim to see in it a picture of the mind of a deep inner fear, of the hiddenness of the individual, and of the real violence in the spirit world. Films are worried that mentally disturbed people may come to look on violence as an easy way out of trouble most probably caused by early family disturbance. And some school teachers even speak of mass hysteria. The only prescriptive suggestion so far is that perhaps cinema should depict the White House, adding it to the "Warner Bros." and of other horror houses."

The fear that films will influence behaviour is as old as the cinema itself and, regardless of what evidence is available, film and television are such conspicuous targets that they are inevitably accused. The charge that screen violence causes violence in society is the most common.

In the U.S.A., crime has now reached the proportions of an epidemic. In 1972 16,000 murders were committed in America. That figure represents more American deaths than ten years of the Vietnam war. While 80% of criminals in New York used to be solved, in 1972 only 50% were solved. Murders used to kill someone they knew, now the picture is changing, and while the victims used to live in the ghetto, they are increasingly members of white middle-class society. There is much evidence from criminology, sociology, psychology to work with — poverty, Vietnam, abuse living, drugs, racial tensions, sexual revulsion, only seem to grow, at expanding every prediction — and there is also film and television.

Six years ago the assassinations of Robert Kennedy and Martin Luther King, along with urban riots and campus demonstrations, led Congress to wonder once again whether all the mayhem in the media was such a good thing for the country. Senator John Pastore (Democrat) for Rhode Island was Chairman of the Subcommittee on Communications of the Senate Committee on Commerce. He requested definitive information on the influence of television on human behavior.

President Nixon responded to the request by assigning a budget of \$1 million and the U.S. Surgeon General promised a report to Congress within a year. All this was decided before the findings of the U.S. National Commission on the Causes and Prevention of Violence, submitted on September 24, 1968, had been digested.

With social concern about violence in society at all time high in the U.S., it is not surprising that the report was made, or that the funds were suddenly found from otherwise unimagined funds in the budget of the National Institute of Mental Health, and that the U.S. Surgeon General's Scientific Advisory Committee was set up. However, when a committee is given the orders of the President of the U.S., to "help resolve the question" urgently, political pressure must get in the way and become a serious handicap, preventing the possibility of fruitful research being accomplished. This, in fact, proved to be the case. The committee had anxiety of determining what research was to be done or who was to do the research, but had the job of determining what all the research meant when it was completed.

The committee agreed in their statutory report that they had to be organized in haste. Staff had to be recruited under nearly emergency pressure and just upon their work seasons with unreasonably short deadlines. There was no time to explore adequately the diverse views of committee members, in particular longitudinal data or to subject the data fully to committee pressure. Profound research procedures are slow and lengthy and the necessary time for such processes has rarely been available to committees concerned with important public issues. This particular committee, in composition, in urgency of the findings from twenty odd studies, building cases that hurry reports, and the choice of the projects chosen for funding, have all been sources of dispute.

The research took longer than was originally anticipated and an additional \$400,000 was spent on administrative and publishing work. The result was a five volume report comprising 2150 pages of research studies with summary reviews in each volume. A further 279 page volume contained the committee members' summary of the main findings. This summary was further reduced for publication as a policy statement.

The first press report appeared in The New York Times on January 1972 under the headline "TV Violence Held Unharmful to Youth". From that the controversy developed. The project was variously described as "a million dollar misunderstanding" by the project's original research coordinator, "a distorted piece of work", "a political whitewash" and even "a purposeful lie" by

social scientists

It emerged that all the candidates for membership on the advisory committee that recommended the research were subject to veto by the three commercial networks. CBS declined to accept any vets, NBC and ABC, however, blacklisted seven candidates who were social scientists who had previously carried out research on the subject in question. Two of the twelve committee memberships went to prominent directors of research at NIMH and CBS. Three more went to scholars who had been, or still were, employed by the networks.

A number of social scientists who carried out studies in the report denounced the committee's strategy and claimed that "because by almost all standards the committee represented some of the data, ignored some of it and twisted all of it alive in prose that was obviously meant to be readable and signed". (Newswatch, 14 2/72). They claimed that the report, in fact, showed a significant causal relationship between TV violence and aggressive behavior in children.

Nevertheless, the ex U.S. Surgeon General Sir Geoffrey Blundell was elected by President Nixon after completion of the report) took to the *Reader's Digest* to declare that the report "left no doubt that television violence adversely affects those of the younger generation" (August 1973).

One of the most detailed comments on the report was made by Robert (Public Opinion Quarterly, Winter 1972-3), one of the social scientists who had been excluded from taking part in the project because he had published previous research indicating a causal link between television violence and aggression. Bogert claims that the report was necessary because the link between media violence and subsequent antisocial behavior in children was already well indicated before the project was undertaken.

All this makes for a lively and controversial reading which may have been more easily understood, except that we now have one of the assassins, who also co-edited three of the five volumes, as a resident in Australia. Dr John P. Murray of Monash University has spoken out at conferences on the ABC and on Monday Conference late in 1973, claiming that the Surgeon General's Report establishes without a doubt a causal link between screen violence and aggression in children. Dr Murray said on the ABC that the findings were "quite shocking".

More journalists, even with the best intentions, are unlikely to rush to the library to read almost 3000 pages of technical research, "the experts" can have a better insight into their preoccupations, and the group give a more and more in the different points of view, particularly when the subject is the child itself. Microfilm those who have been maintaining the media are an evil influence had vindicated by the present committee and those who thought causes provided criticism or, at worst, another exposure to such a little anxiety.

However, the "proof" contained in the padding shows clear contradictions. Contrary to all the claims made on the basis of the research evidence in the Surgeon General's Report, a careful examination of the five volumes in which the majority is based shows that only a part of the research adds any documentation to the evidence of effects of television violence, and while the results are consistent with the directions of previous research, no study gives direct evidence that media violence has led to effects.

There are five technical reports on different aspects of the problem, each containing original studies and a summary essay which includes a review of earlier relevant literature. The technical reports are grouped under five headings: (1) Media Content and Control, (2) Television and Social Learning, (3) Television and Adolescent Aggression, (4) Television and Day-to-Day Life: Patterns of Use, and (5) Television's Effects

Further Explorations. There are altogether 60 separate contributions in these volumes.

Volume 1 focuses on three points relevant to understanding the place of violence in television entertainment.

"1. The amount and character of the violence portrayed on television.

"2. The circumstances and contexts in which this violent fare is created.

"3. The formal and informal influences which affect the selection and production of television content." (P 1)

The type of programs with which the studies deal is almost exclusively television entertainment. The subject of news and other non-fictional content is a peculiar American research phenomenon, with which this volume of studies is consistent. Six studies are included and, together, they establish a strong case, indicating that violence is a pervasive component of American television. It is stated that violence is unlikely to disappear because it already has large audiences and is a fundamental system characteristic will continue to employ the formula most likely to respond to that aim. Bogert's study in this volume indicates that there is no need to change the provision of violence since his report to the Eisenhower Commission in 1969.

"Although killing was largely diminished and the proportion of leading characters involved in violence dropped, the rate of violence in television as a whole continued steadily, and violence in children's cartoons increased markedly." (p 25)

The summary of the volume concludes that if there were to be changes in violent programming, then the dynamics of the broadcasting system would need to be changed, for while the public continues to select violent programming from the range offered, the commercial broadcasting would continue to provide them. The volume goes beyond the simple analysis that violent programming may be changed outright and considers the nature of broadcasting organization.

Volume 2 focuses on television and the processes of learning social behavior and presents four experimental reports and a literature review.

In the short history of communication research the evidence that has been gathered to support the view that television violence incites aggressive behavior has been drawn from experimental data. In experimental research individuals are given a controlled exposure to some form of communication and the effects of that communication are evaluated in terms of the amount of change in behavior that is produced. A control group which does not see the communication is supposed to be representative of the group and any differences between the groups are deduced to be caused by the communication.

For example, Bandura and his colleagues conducted a now famous experiment with nursery school children at Stanford University. Children were shown a film of an adult model punching and acting aggressively towards a Marlene phone Bobo doll. When put in the company of each a doll the children who had seen the film were more likely to copy the aggressive behavior than those who had not seen the film. These are very experiments of this kind which are presently consistent in their findings, although there have been some experiments which confirm a catharsis theory. These experiments have been leveled as proof that media violence causes aggression behavior.

However, experimental situations differ from real life in significant ways. A Bobo doll is a toy not a person, and a study of young children has little relevance to the behavior of adolescents or adults in the wider community. Results obtained in the laboratory cannot be extrapolated to others "outside" who cannot tell how exposed to media, who are subject to situations not for whom media and can part only of their experiences. It is



Three children in complete homes in Lincolnshire (New York) State.

clear that children can and do learn aggressive behavior from television programming, but the question of whether they use this information as a guide for their own actions remains. The summary of volume 3 concludes:

"If a probabilistic view of the accumulated evidence is taken, as it typically is in the health sciences, the weight of the evidence to date would seem to support real progress in determining the effects of violence on television upon youngsters. Specifically, there is more than a level basis for a 'best guess' conclusion which is central to the major question: at least under some circumstances, exposure to televised aggression can lead children to commit what they have seen as a partial guide for their own actions. As a result, the present entertainment offerings of the television medium may be contributing, in some measure, to the aggressive behavior of many normal children. Such an effect has now been shown in a wide variety of situations" (my emphasis) (p. 29-30).

This statement by Libert contains many qualifying words, yet it is based on the strongest evidence that can be found in the five volumes.

Volume 3 discusses behavior in "real life," as compared with the laboratory. Eight field studies are reported and the central research question in each is whether aggressive or violent social behavior by adolescents can be attributed, in some degree, to violent programming. Bogert does not seem happy to accept the equivocal reviewing of the studies in this volume, which is far from demonstrating strong (at best) causal links. Bogert says:

"It must be total, and is set by Chaffin,

that TV viewing debilitates sharply during adolescence as during and after outside social activities replace childhood recreational patterns in which television plays an important part" (p. 508).

Bogert, in reviewing the report, is distancing or ignoring the fact that Chaffin, in his overview of the literature and the research in volume 3 of the report, does recognize that TV viewing declines sharply during adolescence. Chaffin states:

"A youngster's preference for (or against) violent programming appears to be well defined early in adolescence, and to persist despite the drift away from heavy viewing during that period in life" (my emphasis) (p. 7).

Bogert's attempt at explaining away the lack of evidence in the studies in volume 3 is unsuccessful, while Chaffin's necessary statement is accurate:

"These studies rather conclusively eliminate the hypothesis that television violence is the sole, or principal, cause of aggressive behavior by adolescents. In all, it appears to make a relatively minor contribution, and the findings leave certain equivocally eliminate the possibility that this apparent conclusion is an artifact of other causal processes that have yet to be discovered".

Note of the correlations between viewing and aggressiveness was especially strong or consistent across different samples and measures. Although there was clear evidence of a statistical association between adolescent aggressiveness and viewing violent television programmes, only one of the studies ventured to

show an influence of positive, non-violent socialization, and even that was in terms of violence viewing as a "probable cause". This volume also squashes the hopes held out since 1961 when Schramm et al put forward the suggestion that a ten-year longitudinal study was "of first importance if we are to push steadily ahead in understanding the own children make of television". Now that a research team has persevered with such a study it is shown to have held out false promise as a research model. The longitudinal study (Leffkowitz, Bron, Walker, Hazzamoa, 1972) was conducted in a rural county of upstate New York, and spans a ten year period from third grade to thirteenth grade. There are 436 respondents, for whom both third, eighth and thirteenth grade data are available. There are strong correlations between performance for viewing violent programmes over the 10 to 15th year period, but neither of these measures is significantly related to the earlier third grade violence viewing measure, which could be due to the dubious measure of aggression used. Chaffin points this out in volume 3 when he states:

"This point, one perhaps is simply demonstrated by considering the different meanings, to children and to late adolescence, of some of the items that were used: saying 'mean things', making 'unfriendly gestures', pushing or shoving students, making other students' things without asking, 'always getting into trouble', making fights 'over nothing'" (p. 28).

The social meaning of these items in adolescence might be quite different from their meaning in childhood and this may in part account for the lack of correlation between the



Max (Chris Kent) and also in Robert (Chris's father). The Strong conclusion appears to hold over a two-year time span" (*Living World* 2) (p. 73).

third and thirteenth grade data. In addition to this problem Kipper, one of the committee, pointed out that the questions used in the aggression measure were reworded on the final testing in the thirteenth grade.

"On the final testing at age eighteen and this is the age rating on which the findings depend, the same questions were systematically reworded to the past tense. 'Who says mean things?' became 'who used to say mean things?' Despite the change in past tense syntax were interpreted by LaParo as focusing on the current behavior of the young people involved. To me and other critics of the study this occludes the meaning of the results unfathomable. The possibility that individuals were asked, relying in terms of past behavior is bolstered by the fact that the highest correlation coefficients ranging in fact over 60 did not bear on the relationship between violence viewing and aggression at all but rather aggression scores pertaining to the same child at different ages. Thus, among LaParo's own statistics it is not violence viewing at eight which is the strongest predictor of aggression at age eighteen, it is rather aggression at age eight which is the strongest predictor." (*Living World*, 30-10-79)

Chaffee recommended that a shorter longitudinal study extending over a homogeneous life-cycle period, either childhood or adolescence, might provide a less ambiguous test of the causal hypothesis.

It is this particular study that Dr. Murray described on the ABC as follows: "The finding is quite shocking that a very strong and significant

A correlation between violence viewing and aggressive behavior does not tell us whether the viewing causes the aggression or whether both are the product of an unidentified personality syndrome which produces both aggressive tendencies and a liking for viewing aggressive programming. This point is quite apparent from the fact that the measure of aggression used in the study was an unambiguously worded peer group measure.

In all, the studies in volume 3 add little to what was previously known about the psychological origin of preferences for television violence, other than the degree to which they can be attributed to the youngsters' general level of aggressiveness.

Volume 4 reports eight research projects on the patterns of use of television in daily life. The studies look at the viewing patterns of different sub-cultural groups in the general population. The studies report data on availability of television, amount of use, level of attention, program preferences and selection, city people watch television, learning from television, television's role in the social life of children. Further research information on the use of television was less years old.

Overall the studies in this volume point to several changes over the decade. More time is spent in the company of the TV set, but people's level of attention fluctuates markedly. When people first acquired sets they watched for great periods of time, that gradually declined with viewing. Now, while the set stays on, the viewer drifts in and out of programming. The contrivance

of volume 4 by Lyle concludes

"While television has become even more interwoven with our lives, its hold upon our attention has perhaps been reduced. Indeed, one might ask if the public's general affection for television has, perhaps, fallen despite apparent increases in 'viewing time'" (p. 23).

Lyle continues however:

"Television today is an integral part of our everyday life. It appears that it is not as we would like to see it. To the extent that it can be dysfunctional to individuals and the community in the social fabric, the manner in which it is interwoven in our daily lives makes it an exceedingly difficult problem to deal with. This does not mean it is an impossible problem. But the findings reported herein suggest that even those most directly concerned — the mothers of young children — do not have the will to come to grips with it." (p. 25).

The final volume 5 contains a very mixed bag of experiments. The volume is called "Further experiments" and reports some new and interesting attempts to explore the relationship between media violence and human behavior. Most authors who contribute to this volume confess that their immediate report is an introductory one and is not intended to be definitive. In most cases research efforts are continuing, and the data presented are undergoing additional analysis. Comparisons between studies are not possible because they approach different questions in different ways. For example, Eassey et al. cited whether local information obtained while watching televised violence can yield reliable measures of emotional reactions. Foxley et al.

asked whether viewing violence just before going to sleep affects the intensity or vividness of recalled dream content.

A investigators exposed comparison groups of viewers to material that was operationalized as high or low in violent content. Some used other types of content as well, still others used no content control. Some looked at the viewers' perceptions of the content or their ability to perceive the content, some at perceptions of the viewers' looks or actions, still others at post-viewing behaviors — both asleep and waking. Most asked questions in addition to those cited, but these seemingly represent the major source of the various experiments.

After interpretation of the first volume of original studies, one is forced to ask, "Why the fuss? Where is the justification for the statement

"of tones of outrage and disgust, many of the 40 psychologists and social scientists who did the original research for the project are claiming that their findings did, in fact, establish a clear and direct link between TV violence and youthful anti-social behavior?" (Newsweek, 6.3.73)

It may be that the nine-page summary of the full report first released to the press was made more equivocal than the original reports and that the media then mirrored the ambiguity in such a way as largely to absolve television violence of any significant effect on youngsters hence the outcry that where is the clear and direct evidence claimed? Volume 1 reports content, volume 4 reports patterns of viewing, volume 3 reports research itself clearly as being new and exploratory, volume 5 reports old research which is certainly questionable, clear and direct causal links, so then we are left with volume 2, which reports experimental data which are consistent with earlier research findings. The total report is largely a collection of disappointing documents when looked at alongside the claims made for its findings. It resembles a large body of research with well-represented sciences, but it has little or no further insight into the problems it sets out to explore.

In this summary report the questions stated:

"People ask behavioral scientists various questions about television and violence. In our opinion, the questions are often far too narrowly drawn. For example:

(1) It is sometimes asked if watching violent fare on television can make a young person act aggressively. The answer is that, of course, under some circumstances it can. We did not need massive research to know that at least an occasional unstable individual might get sufficiently worked up by some show to act in an impulsive way. The question is really, for the real issue is how often it happens, what predispositional conditions lead to the threat, and what different individuals, as well as settings, (and the aggressive reaction takes when it occurs.

(2) It is sometimes asked if the fact that children watch a steady fare of violent material on television keeps them away from early childhood through adolescence causes our society to be more violent. Presumably the answer is to some degree, 'yes', but we consider the question misleading. We know that children watch and learn from everything they see — parents, fellow children, schools, the media, it would be extraordinary indeed if they did not imitate and learn from what they see on television.

Yet, as we have said, the real issue is quantitative: how much contribution to the violence of our society is made by the violence television viewers see? The question of the audience (or, more accurately, the difficulty of finding evidence) suggests that the effect



is itself concerned with many other possible causes, such as parental attitudes or knowledge of and experience with the real violence of our society.

The sheer amount of television violence may be unimportant compared with such subtle matters as when the medium says about it, is it approved or disapproved, commented by sympathetic or antipathetic characters, shown to be effective or not, punished or unpunished? Social science today cannot say which aspects of the portrayal of violence make a major difference, or in what way. What are the alternatives?

The question is "What kinds of changes, if any, in television content and practices could have a significant net effect in reducing the propensity to undisciplined aggression among the audience, and what other effects, desirable and undesirable would such such change have?" (United States Report by the Surgeon General, 1972 p.182)

The main explanation from the data in the Report, as stated by the summary, is that:

"The best predictor of later aggressive tendencies in some studies is the existence of earlier aggressive tendencies, whose origins may be in family and other environmental influences." (p.182)

The content in which media material is presented, the extent of parental explanations, the nature of family relationships, the child's personality, whether material is seen as fantasy or reality, all make a difference. Thus the committee recommended that future research concentrate on the following areas:

1. television in the context of other mass media
2. mass media in the context of the total environment, particularly the home environment, to establish how far what the viewer brings to the screen determines what he perceives away
3. investigate the possibility that content other than violent content may increase the likelihood of subsequent aggressiveness
4. investigate the symbolic functions of violent conflict in fiction

The final summary by the committee could have been written before the research began, and it may be that different questions would have been posed and more relevant arguments explored if it had been. The main point of the report does not reflect the development of theory

and from the evidence it does not appear that the final summary by the committee could have gone further than it does. If the language had been stronger, it would not alter the fact that little more is known after the report about the connections between mediated violence and behavioral than was known before. In retrospect, Bogert was right: the report was unnecessary because it did not, and could not, come up with final answers, given the lack of research that were pursued and the manner in which the report was undertaken. This research study is an example of the confusion that would not arise if the problems researchers are subjected to when they undertake to do research inspired by political motives.

Given the evidence supplied in the five volumes of studies, I consider the more serious statements of the committee of twelve contained in the summary report to be a more accurate picture of the findings than Stansfield's outrageous statement, discussing final proof.

To assert that the report has come up with firm answers we did not have before is quite misleading. What the report should effectively contribute is to draw researchers away from looking for simple causal links between mediated violence and behavior. It is clearly unproductive to try to find causal linkages with definite answers in particular areas. Stansfield says in his testimony before the Senate Sub-committee:

"While the committee report is carefully phrased and qualified in language acceptable to social scientists, it is clear to me that the causal relationship between televised violence and aggression is not strong enough to warrant appropriate and immediate action. The data on social phenomena such as television and violence and/or aggressive behavior will never be clear enough for all social scientists to agree on the formulation of a succinct statement of causality. But there comes a time when the data are sufficient to justify action. That time has come."

Stansfield's statement is a value judgment. The appropriate and immediate remedial action he advocates is not as clear as it could be. It is more than that but to be reconciled with the commercial dynamics of the system of broadcasting to which the U.S. is committed. If he is assuming a loosening of violence in American society as a consequence of reduced TV violence, what of the role of other mass media? Can we be sure that by removing violence from the television screen we will act by stirring something that we as a violent medium in American society in ways we do not understand?

The social sciences must be allowed to get on with the job, unprejudiced by politicians and concerned dignitaries, for the building up of knowledge in this area is a slow process. One piece of research does not stand on its own as such a field and a sufficient number of additional new points to the research for developing a theoretical basis for research studies on media effects on behavior. The development of theory in mass media research has not been neglected, but it has received much less attention than the politically inspired studies or the sensational measurements of researchers and well-meaning editors pushing their own value judgments.

While violence seems in the sights it also seems in the dreams and on the face, for newspapers have found that ultra-violence, as it is now called, is ultra-profitable. The mass audience seems to find violence enjoyable. Yet few people seem to be inspired to cut someone down with a gun. Perhaps something is happening to our sensibilities, but answers won't be found through sensational, instant, grand stand research packages. It still makes more sense to have details about a particular individual than about a particular like or dislike. That observation, made long ago by G. K. Chesterton, contains more wisdom than there is evidence in the Surgeon General's Report. ■



NOT SUITABLE FOR CHILDREN

A survey of the movement in Australia to protect children from the harmful effects of film.

Juvenile crime and immorality had been a major social issue all over the world long before the invention of the cinematograph. There were those who, like Charles Dickens in Oliver Twist, saw anti-social behavior as a natural result of poverty and deprivation. On the other side were those who blamed disorganizing influences. Mr Melbourne, for instance, questioned the Home Secretary, in the British House of Commons on June 15, 1868, on

Whether his proposals had been directed to the lower (white) classes of juvenile delinquency, largely attributable to the spread of cheap mechanical and chemical reproductions of an exciting and immoral character which corrupt the children of the lower classes and hinder their due course of development and rise.

Arguments in Australia in the twentieth century about the dangers of film shows are therefore by now as part of a long-standing international debate on the causes of juvenile delinquency. The editor of *Esquire's* for instance, clearly endorsed Dickens' attitude when he replied to a call by teachers for censorship to protect children: "Censorship of the pictures won't help — censorship of the slums will." The opposition view was presented, for instance, in the 1915 Annual Assembly of the Baptist Union of New South Wales which expressed

grave concern in the activities and use of many of the films now being shown in public theatres — primarily to amusement of the youths of young people.

Melbourne's introduction to the cinematograph had taken place in August 1896 and Sydney's only a month later, but arguments over the moral effects of the new entertainment developed slowly. At first films were a novelty, shown as supports to another form of entertainment, usually vaudeville. But by 1915 there were open air cinemas (Sydney had 60 in September 1910), large tent shows, and a growing number of city buildings and exclusively for showing films. Per-

manent restaurants now conducted classes of cinema in the major cities, and film had become big business, providing monopolists with both an identifiable adversary and an additional reason for complaint — the profit motive.

By the second decade of the new century, Australian moral reformers had become vocal and active against the evils of films, and the risks that the less sophisticated sections of the public — particularly the women, the children and the poorly educated — were exposed to. The welfare of children was one of their particular concerns. They claimed that distorted and ill-motivated cinemas could damage thought and encourage the spread of infection, that children who were regularly to the cinema would forfeit the exercise necessary to healthy development, that the realistic legends and excitement viewed would over-stimulate young minds, making them subject to night terrors, that late nights and lack of sleep would impair concentration in school work. Attempts were made to screen films in lighted cinemas. In perfect young eyes and young minds, for the reformers feared that the dark world encourage parents to neglect young people sitting near them and tempt the young people themselves to immoral behavior. They feared, too, that children would be encouraged to beg or steal to get the price of admission to their favorite entertainment. They believed that the subject matter of films would provide a model of criminal or immoral behavior for young people to emulate and would lead to the gradual erosion of wholesome values by encouraging young people to get money and social position before honor, to reject civility and virtue, to despise marriage home and family, and to see being caught as the only drawback to crime. Scientific studies which demonstrated the comparative strength of visual influences over

others in the learning process strengthened the reformers' faith, as did their concern that if the picture was a show and subtle one film by the time its effect had been demonstrated it would be too late for the present generation to be protected.

In the early years of the decade there were several cases of children whose delinquency was attributed by police and defense counsel directly to the evil influence of films.¹ In March 1914 Judge Murray, in sentencing such a prisoner, said:

Our Board of Health is empowered by law to stop the sale of physical stimulants by the use of Picture Shows moral pictures are being disseminated there is no doubt that the demoralizing influence of some of the films screened, and the same some people are prevented from making further use of the picture of the university the better.

Such cases contributed significantly to the pressure which resulted in the establishment of formal censorship procedures in New South Wales under the 1908 Theatres and Public Halls Act, and in South Australia in 1916. During World War I censorship boards were set up in New South Wales, and, for a short time, in Tasmania, but the work of these was lightened, and legislation for similar boards in other states questioned, by the appointment in 1917 of a Commonwealth Film Censorship Board under the Censorship Act. The welfare of children was in the forefront of arguments justifying all these forms of film censorship.

The censorship was never sufficiently strict to satisfy all the reformers however. One major pressure group was the National Council of Women, a non-denominational body on which all religious sects were represented. The New South Wales branch of this organization had a sub-committee convened to achieve stricter censorship, and in 1922 this group, wished to include interested men, became the Good Film League of New South Wales. It aimed to encourage "the presen-



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DONALD WARNE
 and
JOHN MAITLAND

The **"HAUNTED BARN"**

O-o-o-oh! S-h-h-h! It's midnight in the Haunted Barn. Tingling mystery, delightful shudders, roaring laughter, beautiful romance and a great cast

What a Picture!





Frame enlargements from Frank Thring's *The Haunted Barn*.

talent of moving pictures of high ethical and artistic standard," "the adequate censorship of all advertisements relating to moving pictures," and "the use of moving pictures as a factor in education." In 1926 the League had only 16 members and three affiliated members and was on the point of reverting to a standards committee of the National Council of Women. However, a determined bid to re-activate the organization led to the publication of a journal, and the steady growth of the organization over the next two years to 300 members and 27 affiliated societies. The National Council of Women and the churches soon moved to create independent standards but for three years the Good Film League played an active co-ordinating role.

At this time there was hardly any support for the total abolition of censorship, this was an attitude consistently endorsed only by extreme radicals like Henry Jones, though the film trade occasionally lost patience with the censorship self-sufficiency to make statements which appeared to favor abolition. Most of the arguments revolved around the question of how strict the censorship should be, and consequently who should exercise the final authority. The film trade suffered economic hardship from the dual system, which burdened them with several censorship fees and occasionally caused severe losses by the withdrawal of a film in one or more states after money had been spent on promotion after its release from Commonwealth censorship. They believed that the public wanted censorship, but that a single Commonwealth censorship was enough and to present standard adequate. In spite of the trade's poor opinion of the Good Film League, the League's policy at this time was very similar. In 1928 a spokeswoman said that:

The Good Film League was of the opinion that the film industry and educational progress in Australia should also be placed under the jurisdiction of the Federal Council, who had passed Commonwealth and Cinematograph Acts in 1926.

Because its powers derived from the Censorship Act, the Commonwealth Censorship had control only over imported films. Those who were content with Commonwealth standards, the film trade, and supporters of the policy of the Good Film League, considered that the only additional censorship required was the extension of Commonwealth powers to cover locally-produced films and advertisements. Others believed that such an extension would be an economic encroachment on State rights, and would lead to the decline of the standard of films available to the public. This opposition consisted of the state censorships, supported by state parliament and pressure groups like the National Council of Women which wished to retain their direct role in censorship provisions at state level.

The only state which could not legally endorse the argument favoring state censorship to reflect local standards was Victoria, where the federal censor had been located during the years 1917 to 1928. So, when the Victorian Council of Public Education endorsed the reformers' arguments of the dangers inherent in the lack of federal power over local films and advertisements, it recommended that "the state, as well as the educational course, would be to enlarge the existing powers of the Federal body."¹ But opponents of the standards of the federal body had still to be won, and in the resolution of this conflict the protection of children played an important role. In his first published Report the Chief Commonwealth Film Censor, Professor Wallace, had noted that "it may ultimately be necessary to classify films and make laws for such a measure only." The Good Film League endorsed this policy too, recommending "the classification of films into those suitable for children and those not so suitable."²

If this could be achieved, there would be no longer be any justification for advocating the total banning of a film considered to be harmful for



W. Cresswell O'Shady

children, and Commonwealth standards could therefore be justified.

So the Victorian Censorship of Films Act, 1926, which resulted from consultations between state and federal governments, provided for the establishment of a Victorian censorship of all films entering the state, permitting the censor to order the cutting or burning of a film, or to require that it be put shown before any child between the ages of six and 15 years. In the latter case, such censorship approval might be clearly shown on all advertisements and exhibited on the screen before the picture was shown. All these powers were then waived, under agreement with the Commonwealth, in the Commonwealth Censor, who would act on behalf of the Victorian State Government. Inspections were carried out by the police until the appointment of a full-time inspector in 1928. The trouble, though they were refused on not having set another state censorship to contrast with, was completely overruled against the classification provisions of the new act. They insisted that they provided family entertainment, not that to exclude the children would reduce their potential audience by excluding the parents who could not come without their children. Exhibitors claimed that parents objected to being told to remove their children from conditional films, so families, parents, and potential exhibitors, were lost. They remained being held responsible for judging the age of a child, and told how many times of forcibly removing screaming children from being places under seats when a conditional film was about to start.

Exhibitors refused to obey the Minister's recommendations to exclude children from a program even if only half of it was approved conditionally. Some provided entertainment in the foyer of the theatre while the conditional film was on, but others insisted on allowing children into a theatre when the first half was conditional the best they could do was to advertise it as such on the screen and leave the rest to the children and their parents. Ministers added to the problem. If the exhibitor was screening a two-feature program on Saturday night and both were conditional films, then he had to book an additional film for the matinee, often at extra expense as many distributors would not supply free replacements to these circumstances.

The reformers were still not satisfied, either that the law was strict enough or that it was being suf-

ficiently enforced, and they seemed exasperated of all sorts of evasions of the Act, and of using a conditional classification to lure parents. These evasions were finally resisted and boldly denied by exhibitors, who, in turn, objected to what they called the inconsistency of classification. Cresswell O'Shady, who was by now Chief Commonwealth Censor, had, for instance, given only conditional approval to *Frank Thayer's The Hounded Barn* (1931), because the telling of the worst might frighten children.

The trade's attempt to prevent the passage of the bill failed, so it was converted into a campaign for appeal, which struggled hard in desperate conditions to keep to affect exhibitors' profits and the "6 to 16 clause" was seen as aggravating the Commonwealth's position. Finally resolved in the amendment of the Theatres Act in December 1932, to repeal a 30 which authorized conditional approval of a film. The Council of Churches and other pressure groups tried unsuccessfully to have the decision reversed, and calls for the repeal of compulsory classification was made on many occasions, for instance by the Good Film League and the Children's Cinema Council of Victoria in 1940. However, the agreement which the provision had caused in Victoria made other states very wary of trying this method of protecting the children, and it was not introduced again till the Commonwealth K certificate in 1971.

Meanwhile, other solutions were considered. The best forum for the airing of views on the subject was provided by the Federal Royal Commission into the Moving Picture Industry 1927-8. Evidence was presented by the trade, by writers and public officials, by educators, by women's groups, but all the measures of words really added little to the argument. One James of a Children's Court concluded that:

A large number of cases that are brought before the Court are attributable to the mild inhibition of the picture.

Another was concerned films played "a negligible part in the commission of juvenile crime."³ One witness considered films like "Merry go-round this town" that provided something to do for boys might otherwise be getting into trouble.⁴ Another declared "There is greater danger, physically, mentally and morally, in children being in the picture than therein in children playing in the streets."⁵ Small wonder, then, that the Commissioners concluded that there was "considerable controversy upon the effect of the cinema upon the child,"⁶ though the tone of their Report tended to align them with those who considered the dangers had been exaggerated. They agreed that it was necessary that everything possible should be done to ensure that children receive only good influence from their attendance at picture shows, but they were not very sure how this influence aim could be achieved.

Thus, a strong statement was made that was very cautious. They wanted all films to be graded by the censor. Those considered suitable for all the family were to be advertised as "suitable for universal exhibition" those educational, scientific or medical films which were particularly suitable for children should be marked "For adults only", and the rest were not to be exhibited at all, possibly only to limit their undesirable would get to be made and could not be used for entertainment. At all times, only films marked "suitable for universal exhibition" should be shown, except where special exemptions could be granted for long-run city theatres. This placed the final responsibility on the parents, whose role was to supervise their children's viewing, guided by the classification made by the censor. Trade opposition to the 1928 Victorian legislation was probably a major factor leading the Commissioners to put the responsibility on parents and children's recommendations were never implemented, for the Commonwealth Government decided that they were among those which required co-operation from the states, and as no state was prepared at this time to follow Victoria's

lead.

In 1928, the problem was considered by the Child Welfare Committee of the League of Nations. After extensive enquiry, this body recommended concerted action by all member countries, exchanging information on the censoring administration of each and the films they considered objectionable (with reference to standards, and severe penalties against those who infringed them). At the same time they recommended encouragement of the production of good films by reflection or omission of sex as then compensated for by however few an objectionable film, and the exchange of information so as to facilitate their widest release. Nearly 10 years later, Australia accepted the League of Nations Convention for Facilitating the Distribution of Educational Films, but the censorship recommendations of the Committee were never implemented.

Though the Commonwealth censor should do nothing to enforce the recommendations of the 1927-8 Film Censorship, they now began a series of engagements with the film trade which resulted in a policy acceptable to both. Exhibitors were fearful that the Victorian s to 16 clause would be accepted in other states, so when the Motion Picture Distributors Association reached an agreement with the Customs Department in 1930 that pictures suitable for children would be marked "For General Exhibition" the exhibitors reluctantly agreed. At the Royal Commonwealths had recommended, they placed the responsibility on the parents, and the censors and reformers were not alarmed that enough parents would take this responsibility seriously enough. Chief Censor O'Reilly remarked in 1932:

It is a good thing that the Customs Department in the "General Exhibition" by the Board has been generally accepted, and it is doubtful whether such a policy is likely to fail.

After agreement was extended in 1940 to print A and G symbols on all press advertisements it was equally persuasive.

Whether such lead is paid to the parents and others to do as one wishes, and then to the difficulty of dealing with the responsibility of others (having regard to the same classification) are part of the problem.

A part of the difficulty, and of the reason for any reluctance by parents to follow the censor's guide, was the continued availability of some of the classifications, just as had been the case under the Victorian Act. With Disney's *Snow White* (1939) was originally refused a *For General Exhibition* classification because the skeleton might frighten children!

"Reformer" pressure continued to be strongly felt, particularly at state level. In 1934, the Victorian Children's Cinema Council (formed in 1931, with aims similar to the Good Film League of New South Wales) conducted an enquiry. Of parents who answered the questionnaire issued through various organisations, 96.1% found film advertisements generally unsatisfactory, and the Council concluded that, in spite of O'Reilly's pessimism, the majority of parents were alarmed in the type of films their children saw and requested the withdrawal of the s to 16 class. However, perhaps the agencies chosen to disseminate the questionnaire — branches of the Australian Women's National League, mothers clubs, probation officers' associations, teachers' and doctors' associations — were more representative of the reformers than of the community at a whole.

F. W. Marks, appointed by the New South Wales government to enquire into the Film Industry in New South Wales in 1934, heard a few representations by the reformers, and recommended the report of Inspector Lee of the Department of Public Instruction on the motion picture government. However, Marks did not consider the subject of censorship as part of his terms of reference, and so he made no recommendation as about children's film viewing. In 1936, the New South Wales Minister for Education was asked to

study this by conducting an enquiry similar to that of the Children's Cinema Council in Victoria, into — "the effect of certain classes of pictures, such as those depicting crime, vulgarity, rogues and drinking scenes, etc." Such an enquiry was finally held in 1943 by the New South Wales Theatres and Films Commission, which recommended that the Commonwealth be asked to allow the appointment of a representative of the state with a knowledge of child training, education and psychology, to act on their behalf on the Commonwealth Film Censorship, in particular on the classification of films for children. Meanwhile, the Theatres and Films Commission issued a programme with exhibitors that a film classified as *Adults Only* would be screened at theatres, that all advertisements would clearly show the classification, that no A orders would be screened as notices, that the censor's classification would be screened before each film and that no children's matinee would exceed two and one half hours.

But neither the trade, nor the Commonwealth censorship, were willing to treat this state intervention sympathetically and no change of policy or procedure resulted. The pressure groups would not be silenced. In 1945 the National Council of Women made a further submission to the Commonwealth Government, recommending the grading of films into four categories: A for adults, B for adults and adolescents over 16, C for families, and D especially for children. There were parliamentarians willing to expose this cause in federal parliament, including at various times Dame Edith Lyons, Mervyn Ussler, Blackburn and Haydon, and Senator Amuse. Newspaper campaigns were mounted in the later years of the war, such as the South Australian *Advertiser* and the Exhibition Association to urge its members against "submitting of an Australia-wide campaign against films for children". In their own defence, exhibitors pressed distributors to supply free substitute film when a programme was unsuitable for a matinee, and promised the National Council of Women and others that everything possible would be done to ensure that only suitable films were shown at matinees.

Public pressure such as this led the Commonwealth to make the final approach to the states in 1946 to assign power over films, and persuaded the states, too, that the time had come. In 1947 Western Australia, Queensland and Tasmania all passed legislation similar to that already in force in Victoria ensuring that the Commonwealth's power of classification of films be clearly marked on all advertising.

The Western Australian Act delegated to the Under Secretary the responsibility for local administration, which presumably included authority for the passing of the requirements, but the Tasmanian and Queensland Acts had no such provision. As attempts by the Commonwealth Censor to get such authority delegated failed, and no state clearly knew whether the classification provisions were being applied. The Queensland, Western Australian and Tasmanian Acts introduced a provision, not present in the Victorian Act, that only films classified "For General Exhibition" would be shown at children's matinees. The bill introduced in 1946 in Victoria contained similar provision, but this was not passed, and Victoria was the last state to sign legislation in 1956. Australia introduced compulsory advertising of censorship classifications, by regulation, and New South Wales was the last state to do so formally, with the 1969 Theatres and Public Halls Act.

In the long run it was not state legislation resistant that secured suitable films for children. First, a swing towards (now) films very evident during and after World War II, giving exhibitors more opportunity to choose films appropriate to show only such films at matinees. Then, in the late fifties, with the advent of television, the whole picture of film viewing altered drastically. Though the classification of commercial films continued, the most significant efforts to protect

children were in the field of the classification of television films, banning altogether those considered not suitable for viewing in the home, and cutting others, particularly those shown at what was considered to be children's peak viewing times. Distributors were known to ask that their films be cut to allow them to fit into these time-slots, rather than be screened at a less profitable time.

The states all had the power to legislate to control films viewed by children in cinemas, but the most move in this direction came as the result, not of necessary pressure on the states, but of the integration of adults who felt the censorship system to be unnecessarily restrictive of adult viewing. In 1970 state governments agreed to pass enabling legislation to authorize the use of the M certificate, including children between the ages of six and 16 from films so classified by the Commonwealth censorship. This move was of several instances by Don Chapp as Minister for Culture, who was enthusiastic about the idea because "Film censorship need no longer be too inhibited by the lack of control of children's attendance at theatres".

The trade were not so enthusiastic, and brought up all the same arguments against it as had been used in Victoria in 1935-1937. They claimed being responsible for ensuring the age of parents, and they feared that the risk of M films which they expected to follow the new provisions would endanger the supply of films to theatres which catered for family audiences, particularly in the country. As in the earlier campaign, their arguments were basically economic but cranked in highly moral phrases. They need not have worried. By 1971 the Victorian *Advertiser* and *Melbourne* on November 1971 was well above average, and magazines reported little difficulty in securing parents for age. Parents soon became used to the new classification symbols M (For mature audiences), NR (Not Recommended for children) and G (For general exhibition).

For 70 years Australian governments seem to have adopted the downgrading influence theory of the effect of films. It is implied in their legislation to limit the films viewed by children.

Perhaps the time is not yet ripe to question the philosophical justification for this attitude. The assumption that society has the right to shield and manipulate children to ensure conforming citizens. But it is surprising that the more practical assumptions have been questioned more constantly in this time. The assumption that all groups or representative child can be persuaded, that the effect of any given film or part of a film on such a child is constant and can be identified and measured. These assumptions are very difficult to substantiate. The researchers who presented the evidence for the Surgeon General's report in the U.S. recently, seem no nearer to a final solution than were those who contributed to the *Public Fund studies* in 1929-30. Yet for 70 years we have expected our censors, without specialist training, to act on these assumptions.

We seem no nearer in 1974 than we were in 1906 to finding out just which, if any, films are truly **NOT SUITABLE FOR CHILDREN**.

1. *Examiner*, 17 Nov 1928.
2. *Age*, 26 Oct 1933, p. 1.
3. *Examiner*, 19 Aug 1933, p. 1.
4. *Examiner*, 19 Aug 1933, p. 1.
5. *Examiner*, 19 Aug 1933, p. 1.
6. *Examiner*, 19 Aug 1933, p. 1.
7. *Examiner*, 19 Aug 1933, p. 1.
8. *Examiner*, 19 Aug 1933, p. 1.
9. *Examiner*, 19 Aug 1933, p. 1.
10. *Examiner*, 19 Aug 1933, p. 1.
11. *Examiner*, 19 Aug 1933, p. 1.
12. *Examiner*, 19 Aug 1933, p. 1.
13. *Examiner*, 19 Aug 1933, p. 1.
14. *Examiner*, 19 Aug 1933, p. 1.
15. *Examiner*, 19 Aug 1933, p. 1.



75:25

"Village Theaters are a film exhibition group which originally began with the drive-in circuits and expanded into hard-top cinemas in the city, suburban and country areas. The Village group of companies now owns approximately 85 cinemas and drive-ins throughout Australia.

Once an exhibition company is in existence it is a natural extension of its activities to go into the area of distribution; consequently the Roadshow organization was created and divided into Roadshow International, which handles the franchise for Warner Brothers, and Roadshow Distributors which handles films bought from independent producers."



During 1971 Tim Burstall approached the Village-Roadshow companies with a "double-head" version of his latest feature film, STORK. A request for money to complete the film was turned down. Burstall eventually found his own finance and opened STORK independently at the Melbourne Palais.

Village-Roadshow kept an eye on its progress and Alan Finney, at that time the companies' research librarian, fed back the box-office figures. A \$50,000 gross in the first six weeks helped Burstall obtain a deal with Village for wider State and country exhibition. Finney was swung onto the promotion of STORK and given total responsibility for the way it was handled. The campaign was extremely successful and led to the formation of a joint production company, Hexagon Films, between Burstall, the

production house, Bilcock and Copping, and Roadshow Distributors.

During 1973 Hexagon produced its first feature, a sex-comedy called ALVIN PURPLE. Alan Finney acted as associate producer. Hexagon have just completed their second feature, PETERSEN, and at least four more are scheduled for production this year.

Apart from his involvement with Hexagon, Alan Finney assists with the promotion of Australian films exhibited through the Village chain.

In the following interview, conducted by Rod Bishop and Peter Bellby, Finney discusses the establishment of Hexagon and the production of ALVIN PURPLE.

CP: The production of Alvin Purple marks the entrance of Village-Roadshow into film production. What part did Stork play in this?

FINNEY: Its distribution. Stork was established a very close relationship with the people who made it, Bilcock and Copping and Tim Burstall. At the beginning they closely examined how we handled their film.

Quite apart from matters of integrity and honesty — and I would claim that these are part of the make-up of Roadshow — dis-

tributors and exhibitors of any size don't screw people. It is actually more work to screw than to not. When an organisation gets to a certain size the amount you would rip off is going to deliver a work of recognition compared to your total turnover. It is a much better business to be honest — which I have always found a rather ironic feature of the capitalistic system — the bigger a thing gets the more honest it usually becomes.

The main things they learn is that

we were willing to take their advice in terms of advertising and placement. After a period we just consulted with them. They later on turn us. As distributors the only way we could make a dollar out of the film was far more to make a dollar. If you are on a percentage you can't make money unless you make it for your producer as well. So over that year we got into a honest personal relationship with them.

When that happened it looked as though Acetaminophen's intention to sell-

ing their own product up on screens was changing. The Government also made it pretty clear that it wanted to encourage people in this country, and specifically distributors, to get involved in film production. For all of these complex reasons it appeared the right time to go into production. This is now 19-20 months ago.

CP: So you entered Hexagon. What was the original compensation?

FINNEY: The derivation of Hexagon I think was six, with three divisions from each side. Fifty-fifty partner-

shop.

GP: Why were the directors?**FENNER:** Tim Burton, Robin Copping and David Block (from Block and Copping). The first three from the Roadshow band were Ray Kirby, Graham Baker and Irving Cook. Since that time I have replaced Ray Kirby from the Roadshow side.**GP:** And how was Alvin Purple financed?**FENNER:** By Heagerty. Consistent with the partnership idea, we were not concerned where Block & Copping got their money from. Half of the budget was advanced by Roadshow, half was advanced by Block & Copping. They got a loan, as opposed to an investment, of about \$30,000 from the AFDC to complete their share, which was paid back before the film even opened.**GP:** What was that loan?**FENNER:** Well, their share was half of the budget. The budget ended up at about \$100,000, so you can roughly say \$50,000 a piece.**GP:** Once the film was completed how was the distribution arrangement worked out?**FENNER:** The distribution deal on Alvin and Pussies is a 75/25, with costs and advertising off the 25%. That was also the Street deal. The Street contract was one of those nice contracts which had, amongst many provisions, at "not of God" clause if you are on a trip in Manhattan at 12 o'clock and the film falls off, and if your wallet's gone in Miami, then the trip is null and void. The Alvin agreement, I think from memory, is a page long and completely without that stuff. It is in a format that is at and Block & Copping know that if the thing is ruined out or fugged out when it goes to the drive in we will make an effort, as we did with Rasta, to put it back for another go.**GP:** Any Village involved with Heagerty?**FENNER:** Not at all. It is a joint venture with Roadshow Distributors. I should make it clear that there are two Roadshows. Roadshow International is a company formed specifically to handle the Warner Bros. films and Roadshow Distributors handles everything else. Warner. Heagerty is a joint venture between Roadshow Distributors and Block & Copping and Tim Burton and Associates.**GP:** There is obviously no responsibility then to have the film released through Village Theatre?**FENNER:** No. The good thing about Alvin was that we got the Heagerty Theatre to handle it. We thought it was going to be successful, although not half as successful as it has been. They had the capacity and they had the Christian drive.**GP:** How successful has Alvin Purple been?**FENNER:** I haven't seen the figures for a week but it is probably up to \$16 million box office in ten weeks. **GP:** You expect it to go to \$4 million or more?**FENNER:** Well, distributors never have box office data. The fact that I just talked in box office terms, distributors only ever talk film here

because box office is important — a depends how much of that dollar you are getting.

GP: I would like to go into who gets what in some detail. You say that it has made over \$1 million, how does that break down?**FENNER:** We have to talk about what goes back to the distributor. In the initial few weeks we were averaging 55% of gross film here. When it goes out to a much greater number of theatres we will probably be getting 40% of that. Out of that, one takes off the costs that deducts the cost of prints and advertising, then deducts 25% distribution fee and the remainder is split 50/50 amongst the two partners in Heagerty.**GP:** How much pure profit has been made by Heagerty so far?**FENNER:** Because we have only been released two weeks I don't know what we have got but we probably have paid back the production cost. You have got to remember when you talk in terms of clear profit that we have got that original Alvin production cost to cover, our investment in Pussies to cover and our production costs on Rastaman.

I calculated that Heagerty will spend \$600,000 by the end of the year. If Alvin returns \$800,000 to Heagerty we will still well have broken even. Pussies may not go out till the end of the year. Rastaman may go out in September so the money on Alvin is paying off production costs and ending up to finance other films. Once you are committed to continuing production the profits are my own. Our film don't really make that much — the money would be ploughed back into new projects.

GP: You were the executive producer on Alvin Purple: what did that involve?**FENNER:** It was mainly a liaison between the production of the film and the Roadshow side of Heagerty. If you start with the premise that one of the main virtues of the Heagerty structure is that it combines film making talent with distribution talent, i.e. if a film maker thinks it would be advisable to have some idea of how the film is going to be marketed, then my job as Alvin was to provide that side of the expertise in the day to day production. It was much more a communication of information function than a strict executive producing function. Rastaman actually produced and directed although he didn't take the producing credit.**GP:** There was no producing credit at all was there?**FENNER:** No. The only producing credit was for Heagerty Productions.**GP:** What influence did Roadshow have during the production of Alvin Purple?**FENNER:** Once the initial approval was given to Alvin Heagerty's first script I was the only way in, which Roadshow's opinions filtered through. Nobody apart from myself (from the Roadshow side) was involved from that initial script approval. Tim wrote the screenplay and during the production nobody from Roadshow had any influence. In fact nobody from Roadshow ever anything until the answer print stage.**GP:** So Roadshow participated at the script stage but then from the moment the film went into production they left it — including the casting?**FENNER:** I am meant to represent Roadshow's distribution interests. This comes up in small things like the shooting of some of the water bed stuff. One of the ones I have handled at Village has been censorship, and I have been involved in looking at films and making appeals to the censor. I was able to say how the censor was likely to react to some of the accusations we wanted to shoot.**GP:** Heagerty gives the director the final cut?**FENNER:** Oh, definitely.**GP:** Even if it meant the inclusion of something which you thought was very boring?**FENNER:** I am sure with Pussies that I had something in it that I considered to be redundant, that I well knew the chances of it being "commercial", or will be interpretable to an audience, or will mean that it will get an "M" certificate when we want it to get an "R", or it will get an "R" if we want it to get an "M", then I am sure these things would be thrashed out. Because it's 50/50 each way.A producer hands over his film to a distributor at answer print stage. If the distributor was able to say and give vital material for a change I am sure Tim Burton and Robin and David Copping would listen and take it. That is why I am sure **GP:** That's O.K. as the reason because it is a fairly broadly sort of agreement, but contractually if there is a contract over the final cut of the film what legal agreements exist?**FENNER:** What you are forgetting is that Heagerty has to refer all of the things before it delivers the prints to Roadshow. So much of the film that is decided within the joint venture structure of Heagerty is not to be resolved one way or the other before Roadshow even get a print. Even though Roadshow are involved on that Heagerty level.**GP:** Therefore once a film is completed and a print viewed by Roadshow as distributor, they would be within their rights to say, we won't accept the film, we won't distribute it in this version.**FENNER:** The reason that can't happen is because my contract that Roadshow has, let is be worked out within the Heagerty framework. To give you an example, a producer may come along to a distributor and say, "I want final say on the amount of advertising and the nature of it." And the distributor says "Oh, come off it," because to be honest it is usually the distributor who is meant to have expertise in that area — that is what they are paying me for. Why give a guy a percentage of your profits unless you think he can bring certain skills to bear which will be of benefit in making a return on your film. What we have done with all the Heagerty productions is for Roadshow to agree that Roadshow shall intervene with answers to the before of the advertising. It pushes the decision back to the joint venture. It has

got to be worked out there. And when you ask about what legal remedies exist, they don't exist a thing. It is absolutely silly to have legal remedies because that would mean the whole thing had broken down anyway. It would mean something had gone wrong if one of the two parties was forced to go to law.

GP: Isn't there a potential conflict of interests in Heagerty? You have Roadshow on the one hand being interested exclusively in the profitability of the film and on the other hand**FENNER:** No. I think it's naive and simplistic to say that. The profitability of the thing is a key and major demand, not only on the Roadshow side but on the Block & Copping side. If you are committed to making films, you don't make them if you aren't making films that don't make money. And that is not only the judgment that Roadshow makes, that's a judgment that the producers make. In that one producer in this country comes to the fact that 3000 Weeks took a long time to recoup its money meant that a seriously improved the ability of Tim and Robin and David to make films, that is what they want to do. It's simplistic to put it in terms of just making money per se.**GP:** Obviously everyone involved in Heagerty wants their films to make money, but what I am saying is that the Roadshow part of Heagerty has an exclusive interest in the profitability of the film whereas a director who is part of that company, for example Tim Burton, may have other interests as well.**FENNER:** I don't agree with that because it is not only the producers of the film that keep wanting to make films. Again it is simplistic to say that the film producer has more visible aughtments in the distribution side. I am sure as a director of the film and the reason I want to keep making films is close to the reason why Tim wants to keep making films also, which is to keep making films.**GP:** But to keep making films to keep making money, or making films so that the director can/love films involved in the production can make some personal money?**FENNER:** Yes. Personal vision is a new way of saying we all like to satisfy our ego by making some contribution as to what goes on in the screen. What amuses are very much in the number of people who would say I am involving myself in a financially commercial venture. They say they have decided not to get involved in that dirty activity, so they take a highly paid job with either the Experimental Film or TV Fund or the Department of Media, getting a lot more money than I am but being able to console themselves with the fact they are not using it and are not concerned with it. I think that in some way it is not outrageous. Few people can afford the luxury of working in an arm without a profit motive, but even the people that are in the country and not working for nothing, they are not working for the salary that I am working for or that you are working for. They are people as between \$12,000 and \$30,000 a

year, who are giving interviews to the papers saying that unlike these other mass commercial people we are going to make films of relevance and meaning.

It is quite surprising that the film critics who I admire and I am sure who you admire, such as Hawkes and Ford and Walsh and Jerry Lewis and Douglas Sirk and Nicholas Ray and D. W. Griffith, worked for almost all their careers within the very framework that I am writing in at *Village/Roadshow*.

CP: Yes, but at the same time the films of the direction that you have mentioned — apart from being commercial films, films that have made money to enable their directors to go on to make more films — are recognized to have some sort of redeeming value.

FINNEY: It is now recognized. It wasn't recognized at the time.

CP: The interesting thing about a film like *Alvin Purple* is that as far as I am personally concerned it is a bit of a reference value in all, except in ability to make money. Is that the sum of film Haxman is purely interested in making, or is it interested in taking scripts which have something new?

FINNEY: Well, that is a really level question.

CP: What do you find about *Alvin Purple* as a film — I am apart from its ability to make money?

FINNEY: I think a certain number of people putting *Alvin* in a particular critical context are going to say, "It doesn't measure up to the standards that I have for either a work of art or a socially redeeming film." I would probably agree with that but when I watch it, or even when *Alvin Purple* has told us as half of a lot of the society we live in. Let's forget looking at it in a critical context and let's look at it in a sociological context. *Alvin Purple* has incredible contact points with the needs and desires of Australian audiences today, the fact that it is doing the business that is otherwise missing, they are getting some sort of satisfaction from it.

CP: O.K., then, let's forget it in a critical context and perhaps talk about the formalization of the product. *Alvin Purple* is obviously a formula film.

FINNEY: Before *Alvin* was released I would have optimistically put its success at one end of what we now think it is going to be. Even though we thought in the time that we were putting things in that would amuse and entertain an audience, that would be relevant in 1974, something has happened with the film that we were not aware of. We misjudged the extent of the formula product we were going to make. This brings in an interesting problem — just how far will our judgments be? What misjudged us before the film went out was thinking the film was not satisfactory. We were wrong — the audience is responding to the film as it is. It is the *What's Up Doc?* or *Chase* or *The French Connection* or *Car Wash*. If you see this wrong out in your adult decision what we are worried of is that we may miss the other way in our future film. In other words once you admit the



Finney director Tim Ruskell

possibility that for all this consultation of film-makers and distributor expertise, which was the premise on which Haxman are founded, you can be a long way out in your judgment of audience response.

CP: I don't know that it is a case of bad judgment as such as a mis-evaluation. *Alvin Purple* was designed to make money. Everyone saw in Barry McKenzie the potential for a sex comedy with certain ingredients, partly Australian ingredients.

FINNEY: The fact that one makes the decision to make money doesn't mean the film is going to make money. When the people involved with *Demonslayer* at all that they were equally convinced they had put it all the elements.

CP: Yes, but they didn't have the experience of a distributor working for the company.

FINNEY: All you are saying is that instead of only a film making going out thinking for we were going to make money in *Alvin's* case the film risked and the distributor went out thinking they would make money. That is only one more point.

CP: But surely *Alvin Purple* was set up as much after ground than *Demonslayer*.

FINNEY: If the film only has a certain appeal, then there is only so much you can do with it. There is only a certain amount of money the film is going to take and you can only get it from one of three areas, either the producer loses his money, the distributor loses his money or the au-

thor. You can't get money out of the air. What you are really asking is what would have happened if *Alvin* had bombed? What is an exhibitor would have been faced with the decision whether to screen a film already appearing to be a risky commercial proposition, i.e. scheduled the producer, Haxman. You can't do that on office. *Alvin* was designed to be commercial, but I think that "Three for them and one for me" philosophy is a naive oversimplification. Martin Rait is supposed to have said it usually but I don't think it is an accurate overstatement of the way one should proceed. If you are making a range of films which cover different genres — *Alvin* is a sex comedy. *Pastorale* is going to be a heavy drama. The *Epitaph* is going to be an entertainment documentary, John Lindsay's *Shin* for us will be a kind of *Moulin Rouge* Australia, the *Alvin* sequel if we do it will be another sex comedy and *Kikka Finney* will be our version of *Little Big Man* — obviously the films are going to vary in their commercial appeal, obviously there are going to be different opportunities for the distributor to input that personal vision that everybody talks about. I don't think it is as cold or calculated as people make out. I think there is a very strong argument for establishing a strong thematic connection between *Shin* and *Alvin*. I think that if people know *Three for them* they could put these two films up with *2000 Weeks* and certainly see a very consistent attitude to sexual relationships for one.

CP: Well perhaps we could look at the chemistry and their sexual relationships. What were the ingredients for the part of *Alvin Purple*?

FINNEY: Well, we realized that *Alvin* would not be a strong ideological figure if he was a strong muscular good looking parade Kook. *Alvin* was not out to be a figure that women would look at the kind of man they might want in everyday life. Men would look at him as some kind of stereotypical *Old figure*. It's a traditional kind of premise and an obvious one, that the comic hero is somebody with all the anti-heroic characteristics. You have only to go back to Jerry Lewis, who as *French* once described as having every engaging and shameless characteristic of the human animal contained in one terrific vision or back to Keston — you could say that *Alvin Purple* is virtually like Buster Keston in *The Neapolitan*. Mark was the physical idiosyncratic figure who imitated things and walked into rooms like the traditional comic hero stumbling over tables. The *Alvin Purple* character is the very opposite. *Demonslayer* hasn't got a humorous line in the whole bloody film. It was also less necessary to introduce, again for purposes of audience identification, the grist-mill-down figure in *Teens*. *Al* can feel to do so with reference that grist-mill-down figure. It doesn't take very much screen time — one only has to establish his character once or twice and you can forget her.

CP: Which seems to be one of the more subtle structural devices in *Alvin Purple*, i.e. introducing a large number of women into the film for the sole purpose of looking, or being looked at.

FINNEY: Only in the sense way that the protagonists in *Casablanca* give the audience a range of possibilities as to whether the women. What we are really talking about is dramatic structure, and in dramatic structure all the elements that one introduces are for the primary purpose of advancing the plot.

CP: The way in which women are portrayed in *Alvin Purple* doesn't worry you at all?

FINNEY: No it doesn't because I think that they are presented in a way the audience is used to seeing them portrayed. *Rosamund* would seem to indicate that people are able to make the best of the distinction between the life they see up on the screen, and reality. It may surface a view of women which is not one that is desirable.

CP: And *Alvin Purple* subjects this view for the sole purpose of "baiting" the story.

FINNEY: Oh yes, but if I say to you that the women all these women are introduced, and most of them without their clothes on, is because the maker of the film happened to believe that the female form is beautiful, you wouldn't say that was unattractive, would you?

CP: No, but I would probably say it was naïve.

FINNEY: And I could say that they all go to bed with *Alvin*, partly as a device to allow us to extend the virtues of the female body.

CP: You would ■

A State of False Consciousness

In Australia today there is great activity in film making, both at the commercial and non-professional levels. Such a situation has arisen because of the increased Federal Government support for film making over the last five years. Prior to this production primarily revolved around commercials for television and cinema, and a small output of sponsored, documentary films. At best, the film industry could be classified as an ancillary one. Even indigenous production of television commercials was introduced as a statutory requirement. Historically, the exhibition and distribution interests have been closely tied to the outlook and marketing

policies of overseas suppliers who had no concern for, or stake in, local productions. This situation has been widely publicized in recent years but the full implications of it have not been explored. Even the Tariff Board was hardly concerned with the larger cultural implications of its investigation. Certainly Government involvement in the film industry is intended to fill the void that has existed through years of inertness. No doubt the availability of finance engenders new activity but it does not necessarily create a context from which meaningful film making arises.

The much vaunted Australian film industry of the silver period and the sporadic production units of the post-war period are only being viewed today as remnants from the historical casualty shop. Pioneers of these periods have little impact for Australian producers now, nor do they have any significance in the total framework of film history.

In the last issue of "Cinema Papers" Ken G Hall openly admitted that his approach to film in Australia was derived from the Hollywood method ("In all my films I used the American style of making films and I'd try to get them as slick and as fast as I could" — p. 77). This admission is symptomatic of the fact that the feature feature film in Australia was basically a narrow six footed within the traditions of Hollywood narrative and dramaturgy, using Australian frontier society as a backdrop. There is little point in trying to resurrect Australian cinema from its lowly status in film history. The propagandizing that has occurred for the Australian cinema of the past is an attempt to establish some continuity with the present, when none of value exists. What is relevant at this point is to conclude that no worthy tradition of film making existed in Australia, nor any context for film production (as in France). The task now is to bridge the deficiencies of the past and equate the local film community with its international counterparts (and I do not mean in terms of industrial organization or institute production models).

Thus, given the situation of cinema in local film making, one would be foolish to suggest that there is a great deal of purpose in the resultant effort. There is no denying that Australian production reflects a relatively immature stage in the development of a film culture, in order to support my introductory remarks it is necessary to

propose a number of reasons for a lack of film culture in this country:

- (1) The existence of a low awareness of inherited cinematic traditions, and especially a lack of knowledge concerning the evolution of film narrative. An awareness of the nature of narrative cinema will enable the student to comprehend the polemic of non-narrative traditions in film making. This weakness can be attributed to a restrictive film industry mentality and false approaches in film education.
- (2) A tendency for the current film making output to follow a dualistic course —
 - (a) A calculated, almost cynical view of the mass audience which is translated to the screen through stereotype box-office formulae — *Stock, Barry MacKinnon, Night of Fear, Alien Purple*.
 - (b) Self-indulgent (7), more personalized film making ranging from avant-garde cinema to cinema to prisons and tell-consciously illustrative essays catering for art-house preoccupations.
- (3) The dualism embodies within it the possibility of irreconcilable views on the structure of production itself. Already it appears that non-professional production in category (b) is not part of an ethos opposed to the situation of category (a). Of course, the association of film (and organizers) in that short subculture film may be a stepchild to commercial productions. The fact that bodies like the AFD encourage stereotype and theocratic production models provides in opposition context at the part of small-scale film makers. To a certain extent, film making

co-operatives reflect this. Ultimately both streams of film making may inhibit themselves because of their gaseous Marxist category (a) as its arbitrary approach to audience tends to disregard the extremely diverse nature of film activity on a world scale whilst category (b) (judicially recognizing this diversity) makes false gestures towards a notion of film culture without becoming critically involved.

- (4) There is a filititious view (that is quite widespread) that the ultimate maturity of local film making is somehow closely allied with the deliberate pursuit and propagation of national culture / character, especially in the selection and treatment of indigenous historical subject matter. Indeed this can be described to a general misunderstanding of how national culture propagates themselves through cinema and the other arts for that matter. The instances of the French and Australian cinemas (to cite two of the most suitable examples) are part of a mutual evolutionary process. Free underlying cultural patterns and behaviour were not promoted as sets of showmanship that were salvaged. The American cinema, whilst preserving many facets of national life (both real and mythical) did not ultimately lose an arbitrary and polemic view of nationality. Producers' notions of nationality were always tempered by their popular origins. The genres themselves were products of a national groundswell from pre-existing popular culture.
- (5) There seems to be a reluctance on the part of government instrumentalities, some film makers (and even educators) to equate themselves with and properly assess the

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lessons of crisis and dilemma in international film making. The considerable uncertainty and risk attaching to the realisation of commercial cinema has caused great consternation in even the old bastions of production like USA and the UK. The bodies governing any national film industry must take account of this situation. If the policy of the AFPC is any indication it appears to this uncertainty has been a reactionary one. Fear of failure in promoting large-scale productions has had a general inhibiting effect on the type of project it will support.

- (3) Already there is evidence that the government institutions have set up to stimulate new forms of film activity are putting at bay politics. The fragmentation of organisations and lack of policy coordination has meant that rivalry and empire-building take precedence over the proper consideration of issues and the direction policy should take. Consequently such activities as archives, film study collections, film research and education programmes, distribution and exhibition of local short films have become subordinated in a welter of conflicts and confusion. No doubt these issues will be recalled in the future. But this does not excuse the failure to meet even a scale of priorities involving a total concept of film culture.

- (4) Australian industry interests and education there is a reluctance in acknowledging the importance of bridging the gap between film making and film study. Where film courses exist there is a tendency to polarise approaches rather than discovering potential links between theory and practice. These links are denied because it is easier to compartmentalise activities rather than cross-reference them to each other or to the making social forms. The causality of this is that the industry and the practitioners want to work in bubbles so that they do not have to question the directions in which vested interests push film making. Theory, on the other hand is something academic and reserved; it has nothing to say about the activities of production situation or industry concerns, merely because it is theory. The fact that in recent years Marxist aesthetics critics and film-makers from Europe have challenged this dualistic approach to theory and practice has gone unheeded here. These Marxist critics have shown a renewed concern for theoretical work to proceed along those lines where cinematic codes (and extra-cinematic codes) are specified with some reference to the prevailing ideologies which determine them. Not only should the relationship between narrative film, industry and ideology be pursued more rigorously but such more explicit recognition must be given to a historical view of cinema linked to a theoretical-analytical one. For practitioners to ignore film history is to rob it of its relevance and narrative codes and plots comprehend of their true nature and purpose. Not only in film history but reality

confronted as remote and irrelevant phenomena is often reinforced by a view of film history as purely chronological-descriptive (terms) but an ignorance of the cinema's past (in the manner already may result in a lack of perspective concerning contemporary international film making. The lack of this context in Australia has encouraged local critical over-estimation of recent indigenous film output.

When it comes to the implementation of film making courses and programmes, a technical television paradigm. Such television is accentuated by the speed of technological change in the visual media. Innovations like video portapak have simplified the whole "filmmaking" process. Nevertheless, greater flexibility in shooting does not necessarily mean the user is liberated. Improvements of this sort will do not allow the user to control determinants of thought and conceptualisation in his work.

The projected community access video centres should not be championed on the naive assumption that the provision of such facilities per se is sufficient to open up whole new realm of investigation. Obviously the potentialities are great but the limitations of such a programme should be recognised. Firstly, meaningful investigation into community issues will arise out of more clearly defined social structures (not preconceptions) on the part of the user. The user must bring social knowledge with him as well as apply his video camera as a pure information tool. Moreover video users should be aware that since 1968 the cinema-verse movement has already various approaches in exploring social issues and situations. The problems and appearance of direct cinema is precisely relevant to video users and should have a feedback into video practice. Again, to ignore the achievements and setbacks of this movement is to play video work in oblivion. The preliminary work of social action video groups in the USA suggests they have not paid attention to lessons of these practitioners.

The openness to film activity in the last few years has obviously spilled over into an expanding interest in film study courses. But as in the case of film making the vigour displayed here is so uncharacteristic for enlightenment. At the tertiary level film study has yet to be associated the status which befits it. As in the United Kingdom it has been only extremely casual under various guises. In Australia film study is regarded with ambivalence as those associated with the fine arts, it is seen as a mere extension of interest by those committed to theories, it is considered a useful, if alternative medium by those devoted to literature. Even in the federative, much-all video media courses it has a vague status. The singular lack of autonomy for film study at the university level has assisted in subordinating film theory and aesthetics. At the moment we have the odd situation in this country where the explosion of film making and film appreciation in secondary schools is offset by the development of secondary film education has little direction from above,

nor at the skilled manpower available for the rapidly expanding teaching situation. Also the non-existence of concerted research activity at the tertiary level has meant minimal feedback into film education of crucial theoretical and critical developments that have occurred in France, UK and the United States in recent years. As a consequence Australianism and aesthetics are virtually unknown here. In conjunction with this, another factor lessening the factor of discussion on film is that the film paradigm supposedly acting as a forum for debate on cinema cater for writing which falls in a linear between reviewing and criticism. Such writing usually lacks definition because it is subjective and undetermined. Of course writing of this nature will continue as long as there is widespread ignorance as to the existence of an objective body of knowledge proving the study of film or theoretical foundations.

Where film courses are being established in Australia there appears to be an eagerness to incorporate new technologies in a wish-only fashion (as though this was goal in itself). Where film study and film appreciation are part of the curriculum (in both secondary and tertiary schools) they are treated by obsolete critical methods — the thematic historicism approach which is under attack in Britain, restrictive intertext analysis or distinctly non-rigorous sociological approaches — because course framers have made little effort to keep in touch with theoretical developments.

In this respect the Australian Film & Television School should provide a model to guide other institutions by incorporating into its curricula for three year diploma a series of options, covering wide areas of film theory and aesthetics so be taught concurrently with practical film making programmes. Of course there will be continuing pressure by industry interests on the Film School to turn out students who conform completely to local commercial production requires. This will be a substantial barrier to the acceptance of the abstract study of film. At this point it may be the future status of the latter is uncertain. It may only be salvaged by a partial reversal of many of the attitudes outlined.

The purpose of this article has not been to make diagnostic assertions as to the whole range of film activity in Australia. The aim has been to highlight certain assumptions and biases explicit in film making and education structures that are being forged under government auspices. This is not to say there are no exceptions to my general inferences, nor am I suggesting that other people are not aware of these problems. Yet it is quite clear that not enough people in decision-making positions are taking account of the factors presented here.

At the moment, it seems that further film programmes will be haphazardly carried out and the mounting dilemmas magnified. ■

Bruce Haddock

The Editors reserve responses to this article in the form of articles and letters.



Another
Great
EPPTEE
Production!

with
PAT HANNA
GEORGE MOON

Together with—

DONALDA WARNE and JOHN MAITEAND
in

"THE HAUNTED BARN"

(Both pictures approved for General Exhibition)
And EPPTEE AUSTRALIAN SHORTS



Pat Hanna

The death of Pat Hanna on October 24, 1913 at the age of 35 was accorded only a passing mention in the Australian press, a thinning vein of omission at a time when the renaissance of the local film industry is drawing the attention of more and more people to early Australian cinema. Not that Pat Hanna was purely and simply a film-maker, his talents, and the forms he chose for his expression, were many, so that he is now remembered as musician, sportsman, cartoonist, soldier, all-around entertainer, actor, scriptwriter and producer-director. Yet it is the word entertainer that strikes the dominant note. At a time when the public, weary by war, industrial strife and finally the depression, was looking for diversion, entertainment in its most basic forms was what succeeded best of all. Pat Hanna's gift, as film or otherwise, was his ability to provide the public with what it wanted without ever compromising himself into coarse or false sentiment.

The story of his entry into the entertainment business is probably best told in his own words: "On November 11, 1918 we New Zealand division of 30,000 men marched into Cologne, Germany. We became an army of occupation. As Battalion Bombing Officer I was largely heading over all the unexploded portions of my comrades — with bombs, grenades etc. — when suddenly the General wanted to see me. Reported forward and was promptly promoted — or demoted — to O.C. Entertainment and Recreation, New Zealand Division on the Rhine. General Russell's orders were clear and concise: 'You are to promote all possible amusement and recreation for the Division in its off-duty periods. Entertainment with the French and Germans generally must be reduced to a minimum. Your job is vitally important. You have to organize entertainment and lay on laughter. Put games, games, games that every one can play. We want players, not spectators!'"

Like so many other rapidly arbitrary army orders this one was to have consequences that could hardly have been foreseen, as within two years emerged — Britain, derived by Hanna from the ancient games of ballplayers and shovellcock and allowing for as many as 40 players at a time on a single tennis court — as did the new scope of entertainment. Pat Hanna's Diggins, who went to outstrip their immediate purpose and running in international demand

throughout the twenties.

When Frank Thring Jr. established Effie's Productions in a makeshift studio on the stage of the partially burnt-out His Majesty's Theatre, Melbourne, in 1921, Hanna was also based in the city and it was hardly surprising that one of Thring's projects should involve the cartoonish successful cartoon used by Hanna's troupe. The result was *Diggins* which Thring directed, with script and "supervision" by Hanna. The film was a full-length adaptation of three of the troupe's best known sketches: *Race Melancholously Goes Amorous*; *The Moped*; *Hanna* also participated as an actor and although there was no story line as such continuity was provided by presenting each segment as a flashback from an RSL reunion film and camerawork were of high quality and the film was well received by both critics and public.

Thring at this time was in a state of considerable optimism as far as the burgeoning local industry was concerned and was talking in terms of 50 Australian features a year. The difficulties that were to dog independent producers were already beginning to make themselves apparent, however, and the coming depths of the depression was not to relieve them. It was unfortunate, too, at this stage that the mixing of *Diggins* gave rise to a great deal of bitterness between Thring and Hanna. The latter had written the sketches in anticipation of their appearing in the order already mentioned, their respective keynotes being humor, romantic pudies and force. Hanna, probably rightly, saw the film as structured according to the "love 'n' laughs" approach that had proved him so well on the stage and which he knew people liked, so it was with considerable chagrin that he saw Thring, in spite of all protest group *Race* and *The Moped* together, leaving the cover-pointed comedies gone and last. The upshot was that he resigned never to work with Thring again.

The perfect alternative presented itself the following year when Thring left for England on a sales mission, taking Effie's major output with him. This left Hanna free to do things his own way yet with all Effie's facilities at his disposal, at once he formed his own company to make *Diggins* in *Higgins* which centered once more around soldiers and unerring quantities of fun, with a German spy (played by Raymond Longford), a French adventurer, and a love-

interest thrown in for good measure. Hanna was again to encounter difficulties, this time with economic director Longford in both division and seeing Longford was failing to adapt to the new demands of the industry and in an effort to reduce the melo-dramatic element then introduced Hanna was obliged to restrict entry of his colleagues scenes. One embarrassing point about the film is its use of the Old Melbourne Jail as a French detention (at least in shots only — while collections of early cinema in non-act infirmities will doubtless be delighted to learn that actor Clifton Malloway was in real life the only inmate to reach the rank of Sergeant Major in the AIF).

It was *Diggins* in *Higgins* that would not just black the outlook was becoming for the independent producer in Sydney, for example, it was coupled with *Hannover Row* and although the program took 1,000 pounds in two weeks and receipts were a mere 300 pounds. Yet Hanna was to try once more. *Waiting Martha* appeared 19 months after *Diggins* in *Higgins* with Hanna in sole control and, as before, in a leading part. The plot was hardly innovative, but was presented unpretentiously with a high degree of technical skill. Notable French and Higgins works in a Melbourne boarding house with vague memories of a brawl during the previous night's heavy drinking. Then they learn that a policeman has been assaulted and that French is wanted for questioning. When a private detective appears they let him up and have a busy retreat to Ben-jara Station where a friend (Jim Velt) is enroute. French forms a romantic attachment to Dorothy Perkins and then, to the horror of the two friends, the detective arrives — to inform French that he is heir to a fortune. It re-emphasizes that French and Hanna, far from assembling the policeman, were actually involved in deferring him against his attackers. Happily even after stated as likely as this the story is more than a little lively, but it stood up well to contemporary opinion on from England and the USA. One sign, however, the financial issues of *Diggins* in *Higgins* was all too plain, and Hanna, finally despairing, quit film-making altogether. He went on to make a number of records as a singer and humorist and sociologist and then, after the second war and a spell of rediscovering long forgotten, he moved to Southland where he devoted his attention to Sarsby Tower, his family's ancestral home. ■

Eric Keable



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ARTHUR SMITH SOUND ENGINEER

SMITH: It was in 1929 that the manager of Paramount told me that he thought there would be good opportunities in sound films, so I came over here to try to get a job with Western Electric servicing their theatres. But they had already appointed somebody else, thank goodness.

I knew Ross Hull who was the editor of the *Wireless Weekly* and he told me he thought there was some opportunity in recording sound that there was in theatres. He said that Ufaon Theatres, or rather Australian Films as it was then, were trying to produce the equipment to make talks here.

CP: That was at their studios at Bends Junction, known as the Skating Rink?

SMITH: That's right, yes. I got an introduction and went out to see them. I had a look at the equipment out there and I would see it would work, the way they had it, so I said I'll hang around if you like and give you a hand till I find something else to do.

Well, I got interested in it and soon the other chap that was working as the project gear it away. You see, nobody was paying anything, we were just doing it out of our own savings. He ran out and had to go on away altogether.

CP: Who was he?

SMITH: Doc Knack . . . and he hadn't got anywhere by that time. That was in 1929. I carried on with it

Arthur Smith was born in Taranaki in 1887 and studied radio engineering at the Marston School of Wireless in Melbourne. He worked in Taranaki as a radio operator and in 1918 started his own business making and selling battery operated radio sets.

The coming of sound films promised a way into a more advanced and interesting technical field, and in 1929 Smith moved to Sydney where he soon became involved with the attempts at Australian Films to design sound recording equipment.

In 1930 Arthur Smith produced a machine that recorded the first motion picture sound in Australia.

For the next 30 years Smith worked as a sound engineer for Cinesound Productions. During that time he ran the Cinesound sound department, continuously designing and building new equipment as well as recording on features and documentaries.

Today at 72 years of age Arthur Smith is still making a contribution to the film industry. Working from his home in Sydney, Smith continues to design sound recording equipment which is sold under his own label, Smith and Cross.

In the following interview, conducted by Philip Taylor and Peter Bailey, Arthur Smith talks about his life's work.

and it was during 1930 that we got some sound.

The first test we did was an two experts, Hinkley and Schuler, who had just returned from a tour of New Zealand. That was the first thing we did and our sound was judged on it. It was very poor in those days. We also got some effects on one of Captain Hurley's Antarctic films.

CP: That like Hinkley?

SMITH: One of three ones. It wasn't too good but it got by. They also ran a film called *Jawl Crockett* with Donald Brindley and so good either.

The first good recordings we did was Scott's return from London during the depression. We met him at Sydney Railway Station with our

truck and made a recording of his speech. It was the first real job on the new equipment. There were only two men around at all then.

CP: Was that for a newspaper?

SMITH: It was just a spot item, not really intended for anything except to try the equipment.

People in the industry at the time were reported to have told Stewart Doyle that he had raised his money because the equipment was too complicated to be made by an Australian.

At that time the State Theatre had Sunday night previews at which the manager used to come out on the stage and describe the feature, and then they would show a preview of

new attractions. One day they decided that instead of having the manager do it we would record him on film at Bends Junction. It came out just right, and when the reviews of the picture came out in Smith's *Weekly*, Ken Slesare very kindly wrote that the picture was good but by far the best sound of the evening was done locally at Bends Junction.

Willy Bully had also made some shows around Australia, silent ones, and we got second on them for him. He had a big opening at the Prince Edward Theatre, which was also given a good write up. Soon afterwards I was asked to join the staff.

CP: And the design of this first optical recorder was your own?

SMITH: Oh yes. All the time I was over here experimenting. I spent a great deal of time down at the public library finding out what everybody else had done. I didn't want to make the same mistakes.

There were papers on the type of optical system that was best suited to a glow tube and I was able to take the principle from that.

CP: So the principle behind the system you constructed had already been established?

SMITH: Oh, yes. The patents were taken out by Eugene Liscate in 1916. He patented every method that was ever used — the glow tube, galvanometer, light valve — everything in 1916. But he couldn't



ON GEAR SELECTION On location at Culloway, N.H., 1931. Shooting from left: Bert Cross, Arthur George (operator), Walter Bailey, Art Coleman (prop). Seated in rear: Maynard West (prop), Arthur Smith (cable), Seated in front: Bud Worley (camera assistant), Jack Scott (production manager)

do it. It was like Ford's television. The prints for the system he was using were originally taken out by someone in 1934, but the valves and photoheads needed to make it practical were not available.

All I did was to build sound recording equipment the best way I could. The way I did it was original.

I never copied anybody. I have always looked at the principles and found my own method of doing it. **GP:** He had sound already been recorded using a glow tube in an optical recorder?

SMITH: Yes. Fox Chase used a glow tube on *La Chien Armoire* one of the first sound films to come to Australia. Very good sound on it too.

But there were other systems. The *Just Sings* was recorded on disk. People had been experimenting. A man came out here, I think in 1912, to reproduce sound pictures to Australia for Edison, and their idea of sound pictures... do you remember the old Edison cylinders?

GP: Yes.
SMITH: Well, they had a gramophone with a great big cylinder up behind the stage, and they had tin canisters built from this cylinder which ran up over the top of the proscenium and down into a wheel on the proscenium.

GP:... and that was their interlock?

"Ken Hall often said that if I hadn't designed my recorder they never would have started making pictures... but you know, if he hadn't been there we wouldn't have started making them, and if Bert Cross hadn't been there I wouldn't have built the sound equipment. Luckily we all came together, each with our particular skill, to make a whole; to start an industry."

SMITH: Well... it was very poor but that was Edison's idea of failing.

I was very glad to meet this thing because I had always wondered how the hell they ever duplicated cylinder records. You couldn't make a pressing or cutting or you would get a jam up it, and I often used to wonder how they ever did it.

GP: Once your system was working did the Americans try and see if you had breached any of their patents?

SMITH: Well they came out and had a look one day, but you see, all these damned patents, think goodness, had lasted long before sound became practical. Western Electric insured their light valve in about 1921, but we never tried that. The patentee that RCA employed had been used for other purposes for many years. About the only thing they could get you for was using push-pull amplifiers patented by Western Electric and the early 30's — but we weren't using them at the

time.

GP: How did your sound compare with current films of the time?

SMITH: I don't remember looking at other films too much but the country theaters used to put on our pictures rather than American ones. American films were at a premium before the war. At that time theaters had to take half a dozen or so other films in a block booking in order to get one American film. They would have to agree to take half a dozen other films they didn't want, and very often they didn't want them because they didn't like the sound.

The chap that used to service Ufaux Theatres told us that whenever a manager complained that his theatre equipment wasn't as good as his, he would ask for a Comstock newswall to put on. If a sounder right he knew the equipment was O.K.

GP: Who was in charge at Comstock in those early days?

SMITH: Bert Cross. He was the one without whose encouragement we would never have got sound at all. He was the one who first of all asked Ben Knock and then me to try.

There was a lab working at Bondi Junction producing overseas prints of norms of films. Bert Cross used to have us short ends that would normally be thrown out of the printing room, and we would use those for tests. He would then have them developed for us so we could see what we were doing.

GP: After Ben Knock left were you the only person working with sound?

SMITH: No, Bert Cross' son, Clem, who was only a very young chap, gave me a hand.

GP: Apparently it was a big decision to make *On Our Selection*, a feature film? You hadn't done that before had you?

SMITH: As soon as they heard our sound in town Stewart Doyle got very enthusiastic about it and he got in touch with Bert Bailey. Together they decided to try a feature film. We went all very excited, of course.

For the shots in the studio the camera and sound recorder, worked off synchronous motors tied to the mains, but on location we were not sure how to do it.

We ordered a rotary converter and a big bank of batteries with an engine to keep them charged. We were go-



Only in the Classroom No. 1 Studio in 1932. Arrived tough: Arthur Smith, George Malinin, Bert Cross, Paul Gait. With camera: George Hays, B.G. Gray, Cliff Curtis (standing), Sam Morlock and Paul Crosser



Shooting ANTS IN HIS PANTS on location at the Sydney Moviegrounds, 1932. L to R: Arthur Smith (acting), George Hays (camera), Bert Cross (camera), George Malinin (camera), Paul Gait (camera), B.G. Gray (camera), Cliff Curtis (camera), Sam Morlock (camera) and Paul Crosser

ing to try and get the rotary converter to provide the 50 cycles running off the battery with the engine a long way away keeping the battery charged. But when we got the whole thing together about two days before we were supposed to go on location, we couldn't get it to work properly. We didn't know how we were going to get out on location. We were at our wit's end.

I remember Cliff Cross had an old book on television — old book on television in 1932 — which showed a system for keeping a scanning disk in sync with moving pictures. As soon as he showed this, I thought well, we can try one of those and use it if it will work. I think that was a Saturday or Sunday because we went and opened up one of the electrical wholesalers and bought a couple of motors and took them out to Warrington, Frank. The Monday was also a holiday so we got them in-synch there workshop and after the motors for D.C. interlock. We packed them up at midnight on the Monday holiday, took them back to the studio and tested them on Tuesday morning. We went to location on Wednesday and we were able to shoot all the time without a hitch.

CP: And this motor was designed so that you could use D.C. power on location and still have a 50 Hertz release?

SMITH: No. For advance we had a synchronous. On the shaft of the motor we had a pulley, and a belt ran through a sprocket which we set by hand in the theater. What this D.C. interlock motor did was to make sure that the camera and recorder ran at the same speed. The speed we ran it was set by a rheostat. CP: And what was the camera making on, was that 24?

SMITH: Oh yes, 24. We just made the rest of the pulleys between the two with a spring wire belt so that the motor was on 900 revs for 90 feet per minute.

I used to be pretty busy because I had to get my camera and motor on, set the speed of the motor, get the sound and at the same time watch the motor speed.

CP: You were actually doing the entire on location?

SMITH: Yes, everything. I had to. When we were going to do *On Our Selection* we decided that Cliff Cross and I would both go out there. He would operate the microphone and turn it on and off and I would be at a table with a sort of power where I could switch the action and do the mixing. But after the first few days they had so many advertising films to be done at Sydney that Cliff had to go back. He never got back to location at all. I was left on my own for the rest of the time. I generally took the truck onto the set so I could look out the back and see what was happening. Then I would turn around to the equipment, set the motor speed, and adjust the sound level.

CP: Were you entirely using the set microphone or were you mixing?

SMITH: Only one microphone. We only had one microphone. CP: This was one you imported specially was it?

SMITH: Yes, that's right. It was the only one at the company.

CP: These would have been a lot of boom work with only one microphone?

SMITH: There was no boom work and there was no such thing as a boom operator — a man never heard of then.

CP: The actors just stood under a battery microphone?

SMITH: Well, we had to do it all in fixed shots, but if you have seen any of these old Cinecivvy pictures you probably didn't suffer it too much. Have you seen *On Our Selection*?

CP: Yes.

SMITH: Well, we couldn't attempt to push what we were using for a boom because it was an old hand stand with bricks on the back to balance the motor. It would swing but it wouldn't do anything else. If you could get the mike in a certain position you could swing it between two scenes, but you couldn't focus it, you couldn't do any of that.

In 1934 Cliff went to America for a while and he brought back the idea of focusing. I had just come in to the States.

CP: What distance was the microphone working from?

SMITH: Well just in at present. Out in the open you would work quite a way but you have got to remember we had the advantage of using stage actors with good voices. Better than some of the people now that don't speak up at all. Most of our actors could speak up fairly well. They had to because the cameras were so noisy that if they didn't speak up we would pick up too much camera noise.

CP: And so you would have to keep your own down?

SMITH: That's right.

CP: Did you have much trouble with other background noise out on location?

SMITH: Oh, not much, but when we were doing a scene of *On Our Selection* up hill, a blow fly landed on the mike and I gave myself a hell of a wallop on the ear phone.

CP: Did you ever use any recorded tracks, for example during the mix-

ing?

SMITH: No. Things progressed slowly. *On Our Selection* there was no mixing at all. The original mixture was cut long, long, long, right from hit to hit and the whole thing was printed from the original negative. We had nothing to make any copies with whatsoever. *On Our Selection's* Clagburn we managed to put in a little bit of music and I think we equalized slightly. At the end of the scene where Roy Blount and Dick Fox are walking through some bushes we just wanted to bring them up above the music, so we brought a little amplifier into the theatre reproducing system to bring up the noise a bit. We then used two dynamic sound reproducers to mix them both together.

When we were doing the next film

CP: The Silence of Dean Maitland?

SMITH: That's right. We brought a reproducing to put the reproduction in his voice speaking from the mike, to make a church sound. We had a loud speaker at the top of the back stairs at Cinecivvy and the microphone down at the bottom. Some of the sound was going in direct and some through the reproduction system.

CP: Was the noise originally recorded on location?

SMITH: Some of the atmosphere shots were done at St. Thomas' church in North Sydney, but the sound was recorded in studio only — which was why we had to add reinforcements.

That was the only part that was recorded too because we didn't have a lot of equipment there. Later on we managed to buy more. As we got a lot better they gave us more money. CP: So one of the problems in these

early days was lack of money for you to be able to buy equipment?"

SMITH: Oh yes, and things were not available or not practical. It wasn't until 1935 that we got our first moving-coil microphone because the condensers at that time were so heavy. They made you use a very heavy boom that was difficult to move.

We were very keen to get a moving-coil microphone but when we tried it we found the microphone wasn't really so good as we had been told. It was a condenser microphone that was when we had to start experimenting with a lot of equipment. We did a lot of work to get sound that was acceptable, to get it back where it had been.

CP: One of the techniques which is often used today at a location recording is to rig from a number of different positions, for example, making from below rather than from the top if you need a bit of space above the heads of the actors. Did you write from various positions at those days?

SMITH: No. We couldn't have done anyway, our mikes were too big and heavy. You have got to have a small mike to do anything like that. Although there was one occasion we were on *Squire's Daughter* for the scene in the car when the men suddenly discovered, or pretended, he had gone blind again. We had one of these microphones and we put it at a distance on the next beside him while he was talking. Almost the only time I ever used it from the bottom like that.

CP: And the car scene wasn't a problem?

SMITH: No, we were running fine down a hill with both cars tied together so they would keep the right side of the road.

CP: The search scene in *The Silence of Dean Maitland* was one scene where you particularly recorded on location liberally. Were there other instances?

SMITH: I can't remember any. No, I think they were all studio sets.

CP: Why was that?

SMITH: It was much more convenient to shoot in the studio. There were no big actors, there were only young court scenes and things like that which are much easier built on the studio.

CP: What about *Strike Me Lucky*, with Ray Rana and the little girl, the musical, did the studio?

SMITH: A lot of it was done back in the studio. Most scenes were done in the studio, for quantity and everything else. And of course we had a very good generator, a 2000 amp D.C. generator built in, and another 1000 amp stand-by.

CP: You mentioned earlier that a single wire circuit was used on the *Squire's Daughter*. When was single system introduced?

SMITH: Oh, I think about 1933.

CP: Did you construct that system yourself?

SMITH: Well, I think we brought a camera in which the light cable had already been fixed in America. With a system you can have an optical system at all, you had a slit running right on the negative film with a come glass. It was a very fine

slit in a piece of aluminized glass with another piece of very thin glass contacted over it which actually contacted the film and ran on it. This was the system that everyone used and we used it.

CP: And this system was constructed as in features as well as newsreels?

SMITH: The only time we would use a single system for features would be things like the big fire in *Squire's Daughter* where we wanted an extra bit of sound and would use the camera as the extra track, but for no other reason.

CP: Why wasn't single system used more extensively on features? Was it only because of the editing problem?

SMITH: No, you would get much better quality out of a double system. Although we didn't use fine grained stock, the print stock that we used, we used a very fine grain stock. A fine grain stock the negative used for making prints. It could also be developed just for sound and not to cut the picture. It was always a print stock used for sound recording.

CP: When did you start working with sound?

SMITH: In about 1948 or 1949 we saw our first tape recorder and realized that they were going to be very useful for motion pictures. I started work on a synchronous 17 1/2 magnetic film recorder — which is still being used in Melbourne down at Film House. I understood.

CP: And you built that in 1948?

SMITH: I finished it in 1953 but I wasn't sure who I was going to sell it to. Just at that moment they decided to make the first television set call on it. *Foam Joe Burton*. Everybody wanted to be in it and everybody wanted to buy my machine. It was the only thing in the country that was a television set.

CP: Is there any reason why it was 17 1/2 and not 16?

SMITH: Before the War, MGM did all their optical tracks on 17.5. They used to record down one side of a 16 mm film instead down the other side and afterwards split it and make two 17.5. We always wished we could do that. Well, when magnetic came in we said, "Here's a chance to turn money and get 17.5 for half the price of 35, and make the recorder light and portable at the same time."

CP: By 1935, with *Grand Hotel* you must have gained a lot of recording experience.

SMITH: I think I was the only sound representative away with that picture. We hadn't got a boom operator then so we used an actor called Claude Turpin. But if I turned my back he would put the mike back up out of the way so it wouldn't be any trouble to him. He was a poor time actor and just time boom operator all about 1936.

CP: One of the things I have noticed in the credits lists for *Grand Hotel* your name doesn't appear.

SMITH: Well I wasn't the first cameraman on them. I was in charge of the experiment. I used to come in and do a few scenes in them but I wasn't the film cameraman. Clive Green was. But in nearly every film that I worked on I used to hand over to Clive for the filming because he was a better mo-

on, much more method than I was.

We had an awful lot of things going through broader features you know. We had soundstage going through as well as documentaries and advertising films.

CP: Was there any post-synchronization as these early *Grand Hotels*?

SMITH: What we used to do if we got a bad shot with unsatisfactory sound, would be to immediately get the actor to repeat the words through the mike, through the camera monitor. His voice would then come so close to the original that it could be synchronized by the cameraman comparing the bars on the optical tracks. We would always get a much better recording than we would if the actor was brought onto the studio at a later date to post-synchronize it.

SMITH: Well it wasn't until 1935 — what is now called mixing. That is, mixed music first and then have people jump back to a level speaker. We used to do plenty of that.

CP: The optical tracks must have made it a lot easier for the sound editors in those days.

SMITH: Well it wasn't they would set, and therefore, synchronize them easily. But then of course they had to keep everything very close because the optical tracks had to be used for recording.

CP: One of the films which stands out in the theatre in Ophelia is the *White Death*.

SMITH: Well I wasn't here for any of that film. I was up with Zane Grey at Hayman Island making *White Death* at that time.

CP: Could you tell us how that film started?

SMITH: Zane Grey came down here to fish at Hayman. He had a camp on the beach and a lot of people who were supposed to be big game fishing. Some local gamekeepers came over to see him and suggested that he should make a film with their money — as he suggested, I don't know which. So they hired me and Arthur Higgins and a few others from *Grand Hotel* with cameras and sound men to go up to Hayman Island.

CP: Was there any problems during the production of this film?

SMITH: I had great trouble with wind. I only had the one dynamic microphone and I made a real little cover for it with cloth. But when I tried to get any shot was quite useless. So Clive Green who was the press man, got a bit of fencing wire and put two bits across with a bit of tin to hold it to the boom, then covered it with cheap cloth, just like a big open bag. It was perfect. I didn't know it at the time, but when I had covered the microphone my wind hitting the boom would corrupt the diaphragm and come out at the back. But the big thing, being upon all sound wouldn't build up any pressure inside at all.

Another problem was that we had all the actors on one boat and the equipment on another. We were supposed to get sound from a long distance, which is a waste or a gas which would have been ideal. They could put a long focus lens on the camera but we couldn't put a long focus lens on the microphone.

CP: Lots of films at that time were apparently using quite long lenses. Were they used to avoid the sound of the camera?

SMITH: Oh, I think so, yes. You often have to put the camera well back from the action because all the camera work is noisy.

CP: Jim Colquhoun must have been very handy on the set. He was the man who built the boom for *On Our Selection* wasn't he?

SMITH: Probably. He was a very good man. I was in the camera room. I had a demand, you in this film they call him a professor doing research work for the Royal Geographical Society?

CP: How long were you on the island?

SMITH: About two or three months.

I remember one day a tiger came on from the island behind looking for a start. It was a Japanese cat, and male but the rest were all Torres Strait Islanders, very interesting chaps. They could sing beautifully and we recorded a lot of songs of it. Anyway, we took them back to Christmas and the manager we had then, said, alright, said that off for the tiger. He had them burnt just to obtain the skin out of the film.

CP: Travelling to distant locations like Hayman Island must have presented problems with the equipment.

SMITH: Well for ordinary location work we had all the equipment inside the truck and by using long cables to the mixer and camera we could work more than 120 yards in either direction. So as long as the truck could get to the location we were alright.

But in the case of the Zane Grey film we had to take the equipment out of the trucks and pack it all into specially constructed travelling boxes. The recorder alone weighed 120 lbs.

CP: When did you start adding separate sound effects to the films?

SMITH: I think we always would have added effects when it was necessary. I remember poor Ray Higgins was killed on the *Grey Heron*. New Year's Day, I think it was 1934. He went down to the wharves to get a witch made for one of Capt. Harley's film. He had just set up the microphone and was putting up the whole mast and boom broke. It wiped the top off the truck and killed him. It was only after a bit of work that could have been done anywhere.

CP: During the war, were you involved with the production of documentaries like *Kilaka Free* Lind?

SMITH: Well, all those things we did back at the studio. We didn't go out on location. They were all done with commentary and sound effects.

There were a couple of sound pictures — follows who was to work with *Grand Hotel*. One was in the Middle East and used to send back effects (or better tones from over there).

CP: I believe the Americans brought a lot of equipment to Australia.

SMITH: Oh yes, but two tons of the Fifth Air Force and the American Signal Corps both making films, as supposed to be.

CP: Cinesound made some of the American shots didn't they?

SMITH: We did make some. I have forgotten what they turned out there, but they never seemed to be getting on with anything. I remember they would wait three weeks after work over so many of them, and they'd say, "Oh we can't touch it because the Colonel is coming down to look at it on Friday," and he didn't come. "Oh, it must be next Friday he's coming down then."

CP: At this time during the War, you were still working with double optical optical recordings?

SMITH: Oh, yes, right up to 1955. **CP:** Was the optical system actually in use in 1955 then it was in 1945 when you were starting up?

SMITH: No. We went over to magnetic in 1952 but we still used the same optical recorder to transfer everything onto optical.

CP: When you first went over to magnetic did the editors work with the magnetic film or did they transfer to optical and work as they had in the past?

SMITH: Oh, no, we would try and do as much as possible on magnetic and just transfer the final job to optical for release. We even used to do the reversed contemporaneous on magnetic and then transfer them to optical, because with magnetic if you made a blur you could do it again.

Although a lot of the tracks when we first started with magnetic were optical because most of the sound effects came out of the library and we were already on optical film. All the different optical tracks would be cut on optical and then the commentator would be recorded onto magnetic. That would then be transferred onto a dual optical.

CP: In 1945 you recorded on Sankhy, your first feature since Dad Easton left in 1940.

SMITH: Yes, that's right. We didn't make any features during the War. We made films for the Army, like *100,000 Columns*, and films for the Navy on things like anti-submarine warfare.

CP: What was it like working together on a feature film again?

SMITH: Oh, right, they were very excited to be on a feature film. In fact, it was on *Requiem* that we managed to get Colombia to back us a proper amount that it put in the studio. We named, the Hollywood Battle, and then *Wolf* (Dreyer bought from RKO when they did the movie).

CP: *Sankhy* was covered by an Ealing picture *Lanka Steadfast*, and then *Some of Matthew*. Were you still researching and experimenting at this stage?

SMITH: Not really, we had so much of our work to do all the time. We were preparing to make more pictures. But then *Lanka Steadfast* flopped and *Some of Matthew* was not a budget and there was a prohibition made on the import of pictures which held up our production program for some months.

CP: This is where Stuart Doyle started to get a bit better about making any more features.

SMITH: Yes. Yes, yes, *Some of Matthew* cost quite a bit of a lot more than it was supposed to, and



The Smith and Cross 17.5mm magnetic film recorder which Smith took to Britain in 1951

G. Green



The Smith and Cross NMG4, the first mass-produced recorder designed by Arthur Smith for location recording

then *Lanka Steadfast* was a flop.

I will remember the day when Ken Hall called Clive over to his office and said, "I've got the word. I have to go into town and I think we are going to start our feature in fact. Tell me now if you think we might need any new equipment." And the poor chap, he went into town and came back. Oh, he had been told that he had to close the studio and sack most of his staff. We were not going to make any more films. They had sold out to Rank — they had sold half of Union Theatres out to Rank with the proviso that we wouldn't make any more films. They would all come from England. So we had to reduce staff and we came down to a small outfit at Balmain instead of a big studio.

CP: That must have been a pretty gloomy day at the Starling Rank.

SMITH: The only gloomy day I remember was when Ken Hall called all of us together and said as that he was leaving. The sad fact for a long time Channel 9 had been offering him more and more and trying to get him to go there, and at last he thought it was better for himself to

accept it and he was going to leave us.

CP: That was in 1946?

SMITH: Yes. Everybody was terribly upset — those of us that was left.

CP: What did you do after Ken Hall left Cinesound in 1946 and feature production stopped?

SMITH: Well, I think that like everybody else I couldn't get on with the people who took over. I left and went overseas, looking for parts for my recorder, then came back and went to work for Sepulchre.

CP: Were you designing and building or maintaining?

SMITH: Both, I took over a smaller computer while I was there, and also some transfer equipment — all kinds of things.

CP: Did you then spend more time researching?

SMITH: I was building a lot of magnetic recorders for different people.

CP: Were these 17.5 recorders?

SMITH: Yes.

CP: For use on location?

SMITH: Yes.

CP: What did 17.5 inch mean?

recorders actually come into use?

SMITH: In England, *Lanka Steadfast* brought out a 16 inch tape recorder. It was a big heavy job, one came out here with the Queen's visit in 1954. But they were not ideal — people still preferred the 17 1/2 film.

CP: So it wasn't until lightweight recorders like the Nagra appeared that 16 inch became popular for location work?

SMITH: As a matter of fact it was unfortunate for me in a way because I spent a lot in developing a high-reduced portable 17 1/2 recorder for location. I took it over to England in 1961 and found that nobody was using 17 1/2. But they were very impressed with the recorder. They said it got better results than the ones they had over there.

CP: Did you build a studio model?

SMITH: Oh yes. People bought the studio-mounted ones.

CP: The use of the 16 inch recorder, particularly the Nagra, appears to have made an enormous impact on sound recording.

SMITH: Well, it is very popular but some people prefer other systems. The BBC prefer a different system, but so do a lot of Americans. They don't like having the plate tape made up on the same track as the sound. Some of them use a twin track recorder with one track for sound and the other track for pilot.

CP: I wasn't really referring to a particular system for synchronization, but rather the use of very lightweight 16 inch recorders on location. It seems far easier that you didn't have to lug around tons of sound equipment in a special truck.

SMITH: Well, no. But you know the 17.5 recorder I designed weighed only 60 lb. It wasn't as light as the Nagra but it was completely controlled. You could jump and run with it and you didn't have to open the cover at all.

CP: Over the years at Cinesound you must have worked closely with Clive Cross.

SMITH: Yes, I did. He is my partner in Smith and Cross you know, although he doesn't have very much to do with it now, he's more at home retired.

CP: What was that partnership famous?

SMITH: It is about 1931.

CP: And was the equipment you made under the Smith and Cross label?

SMITH: Yes.

CP: And you are still designing equipment under that label?

SMITH: Yes, I do a lot of capitalizing on, always have and always will. I have got loads of old cines on all the work I have done and I have got plenty of equipment to go on with it here. I still keep on, there is still a terrific lot to be done.

CP: Could you tell us about the work you are involved in at the moment?

SMITH: It's to do with getting lower cost machines, getting lower cost machines.

Anything you are building needs quite a lot of work. You are never finished, always trying to improve things, trying to make them better.

NATIONAL FILM THEATRE OF AUSTRALIA

The N.F.T.A. is at a crucial stage in its growth. Increased funding and an effective raising out of material and financial problems indicate that N.F.T.A. may be able to realise its ambitions to evolve from its original and, until recently, conflicting function and structure as an under-financed, amateurish and glorified film society, into a more professionalised organisation with a greater range of concerns along the lines of the B.F.I.

From its inception six years ago the N.F.T.A. has relied for its operation on a voluntary organisation or the voluntary work of its State committees. The raising and management of screenings, membership and making has been totally reliant on the efforts of branch members. Until recently a general lack of finances has forced the N.F.T.A. to rely heavily on membership funds, movie takings from screenings, grant grants and the goodwill of film societies. Its financial inability to maintain a staff of professional workers and its dependence on the co-operation of members, have caused such things as publicity to suffer from a total lack of resource and regularity.

Yet the N.F.T.A. has managed to survive, necessarily with a certain amount of compromise and lack of advancement, but generally maintaining its original function as an organisation screening dignified worthwhile films on a non-commercial basis, to encourage more widespread appreciation of cinema as an art form. Now with their recent loose amalgamation with the A.F.I. to form the N.F.I. and increased grants passed on through the F & T.V. Board, the N.F.T.A. could develop out into other areas of concern as well as enabling them to professionalise their organisation. In the near future they hope to establish full time screenings officers in Sydney and Melbourne who will manage screenings, handle membership and arrange publicity. These officers together with an operations officer, a general administrator who will take over the day to day chores of the National Director such as the printing of brochures, are the first steps towards a fully professionalised organisational structure.

The amalgamation of the N.F.T.A. and the A.F.I. at the moment, operates as a loose federation of both bodies, with each body remaining independent, with their own constitutions, memberships and areas of operation. Six members from the National Committee of N.F.T.A. and six from the executive of the A.F.I. formed a joint council which met quarterly to see that both bodies were informed about the operations of the other so that further expansion was discouraged. Late last year, due to misapprehension, the part of N.F.T.A. did not seem clearly that the amalgamation would develop into a full merger, but some rethinking seems to have been done on the matter. The National Committee of N.F.T.A. has recently decided to reaffirm their original desire to merge. A new sub-committee of committee members has been appointed to investigate the feasibility of the merger and will report back to the National Committee in April after drafting and presenting a letter to a meeting of the A.F.I. in March.

The part difficulties in establishing satisfactory merger terms have been an issue that has caused a

number of recent internal and external problems for the N.F.T.A.

For a period of time solutions became strained between the N.F.T.A. and the F & T.V. Board, mainly due to mutual misunderstandings by both organisations and a lack of meaningful communication between each other. The Board saw the N.F.T.A. as being too underfinanced in their applications for funds, and that over a period of time their main ambition should be to build themselves up to an organisational level on the scale of the B.F.I. However, there has been some confusion as to how many funds were available.

When the Federal Labor Government brought down its budget there were rumors of funding in the area of one quarter of a million dollars. But there arose some doubts as to how the funds were to be spent, to whom they were to be distributed and what specific amounts were available. If the funds were to cover all the operations of the proposed N.F.I. (the member video areas, part of the A.F.I., educational screenings, screening costs, archival development and educational activity and more complete and wholly imported screenings) then the funds were obviously inadequate. The whole amount could be enhanced by either the video access task or theatre screenings alone. The amount could have been used to finance N.F.T.A. screening functions and facilitate development in related areas of concern, such as film education, but the confusion as to the exact appropriation of funds caused N.F.T.A. to decide to play safe and they only applied and budgeted to maintain their modest level of development.

Some controversy arose over a proposal for theoretical screenings for the use of N.F.T.A. by the Board, a proposal that has since been scrapped, but which points to the past confusion between the two organisations, the proposed screenings of the Regent Theatre at South Yarra in Melbourne. The 1700 seat theatre was immediately unsuitable to the purposes of N.F.T.A. who need theatres with no more than 600 seats. It also had the disadvantage of a rather costly licence and restriction. The theatre was originally considered by the Board, as it was large enough to accommodate the N.F.T.A. and the Corp, with its attempts at providing a commercial outlet for Australian product. It was seen as working in short, interrupted seasons for all users. Although a commercial outlet is a typically desirable and long overdue project, partial bookings would obviously have been disadvantages to all concerned.

With the limited archival resources in this country, N.F.T.A. relies continually on the goodwill of television networks for access to their film libraries and on solid relationships with film distributors. Already networks have begun to find the push of multiple requests for prints. The demand by the many educational organisations has increased the possibility of print damage and loss and these libraries are not equipped for such occurrences. Any friction between N.F.T.A. and T.V. networks or commercial producers, would harm N.F.T.A.'s programming potential and severely impede its provision for film education. Similarly if the N.F.T.A. is set up in a theatre, in

a commercial sense, it could work against itself with regard to the possibility of the licensing regulations.

At the time of these negotiations with the Film & T.V. Board, the Board was going through the early problem of self-establishment. They had to build up an effective administrative staff and then, as well as the urgent nature of some of their other concerns, had successfully made them hamstrings in attending to all work immediately, causing some communication difficulties with organisations under their funding jurisdiction.

The N.F.T.A. position as relation to funding has continually been endangered by an administrative conservatism and some complacency on the national level. It is not satisfactory for N.F.T.A. to complain of lack of communication when these grants are in danger to the N.F.T.A.'s continuing existence and development. If N.F.T.A. appears to require more than a standard film grant then everything should be done on the higher administrative levels to ensure a regular, meaningful communication between the two bodies, as a further supply of funds can only be to N.F.T.A.'s advantage. This is the basis for an increasing mode of development. N.F.T.A. must take at least some of the initiative and become more administratively aggressive to procure its many funds as they need to develop.

At the same time some internal trouble developed in N.F.T.A. over the same issue. Victorian branch members were worried that the conservatism and underdevelopment of some members of the National Committee could cause N.F.T.A. to suffer in the future. They felt that a full merger would do more for the advancement of N.F.T.A. and lead to a better relationship with the A.F.I. and the F & T.V. Board. It was even the excessive restraint and complacency with N.F.T.A. could have left them in the poor position in their loose amalgamation with the A.F.I. The Victorian branch members felt that as a member of a strong N.F.T.A. under the F & T.V. Board, N.F.T.A. could outtake itself more publicly, be able to negotiate more successfully for funds and could look more to future needs through working from the inside of a strong established merger.

Fortunately most of these problems have been muted or recently. The first months of 1974 have seen a much more satisfactory working relationship with the Board and the renewal of negotiations with the A.F.I. in the hope of facilitating a full merger, has somewhat appeased and reconciled the Victorian branch members and indicates that the future N.F.T.A. will at least remain in contact with what they already have to the possibility of future development and agree what can be achieved or gained.

The budget of N.F.T.A. has increased from \$10,000 in 1972 to \$9,300 for the first half of 1973, approximately double that of the previous year. For the period of July until the end of 1973, N.F.T.A. applied for \$10,000 in income 4 at the same present rate of growth. After further review of budget submissions in the F & T.V. Board in January 1974, the Board granted N.F.T.A. \$30,000 for half a year with the promise of another similar amount for the second half. Also in this

time the Board is examining NFTA applications for additional projects for their viability, so that NFTA's budget has increased substantially over two years.

This year the NFTA hopes to increase earnings to five per week in Sydney at the Opera House, the Civic-theatrical Theatre and the A.M.P. Theatre, three per week in Melbourne at the Playhouse, one to two per week in Adelaide at the Film Development Corporation Theatre, one to two per week in Brisbane at the Australian Government Cinema, one per week in Perth at the P.F.T. Theatre, at least one per week in Canberra, for the season in the Columbia Theatre, and sporadically in Hobart in a theatre to be built in the future. The NFTA will be a unique working body in the world at this moment, actually offering a particular programme to all States and maintaining operation over such a large area. Even organisations such as the B.F.I. do not offer the same seasons to cinema all over Britain on such a scale.

NFTA, through co-operation with the National Library, has been able to make valuable contact with cinema archives. An archive only operates with similar bodies, this contact is of great importance to the NFTA for increased film resources. Foreign archives are willing to deal in three ways with other such organisations, some will lend films in 16 mm. some will exchange films in 16 mm. and others will sell 35 mm. or 16 mm. prints, all of which the NFTA only can afford to buy. The NFTA will supply funds to purchase prints, hold the Australian screening rights for a specified time and subsequently place the prints within the National Library for regional preservation and possibly film country here. Therefore more films could enter the country and be preserved, above and beyond the present acquisition rate of the National Library.

By this method NFTA will be purchasing and bringing into the country on 16 mm. an important series of American classics. These uncut films, never before held in this country, of the silent and early sound era are from the Museum of Modern Art. Titles already acquired include *Burnt*, *The Lost Horse*, *Seven Hours*, *Black Riders*, *Underworld*, *The Devil in a Woman*, *The Last Parade* and *Franklin's Path*. An excellent selection from areas much neglected in Australian resources. It also seems that there can be arranged an exchange system, whereby a series of Russian films from Dovzhenko to Dziga-Vertov will appear in the country late in the year. Difficulties have arisen in that money from our Government sponsored organisations cannot be used in similar way to other Government sponsored body. Consequently negotiations for these seasons have stagnated as a result. If this situation is not resolved in the future, a new approach would be needed. It is probable though that many cinema archives would be prepared to accept an exchange system, but would the financial problems are sorted out NFTA could again look across to a great number of superior works. NFTA are also busy attempting to establish a small archive of their own. At the moment they hold a number of feature films but most of them cannot be screened, for reasons ranging from moral rights to the conditions of personal donations. They include five films from the British period of Alfred Hitchcock which formed part of the extensive season devoted to him in 1972. Of the 100 films of the period, only 10 have been seen. NFTA, proud in the name of preservation on a strictly archival basis. This helps somewhat to counter a wholesale destruction of older prints without any commercial potential which has increased to an alarming rate.

NFTA has also built up a strong collection of stills, posters, sheet music and press books, all of which are open to the public. They are also attempting to build up a reference library of notes and critiques, which at the moment remains un-



catalogued. They are also becoming involved in publishing, having two photographs in circulation, one by Miles and the other by Shonkman. Film, and the other on the Westerns written by Bruce Macdonald and Albert Morris, who gave special lectures during the Sydney season. In the future NFTA, wants to encourage, whenever possible, special lectures from qualified people and celebrities.

NFTA, also has to become involved in film education in the secondary education level. Plans for Series A, B, C, have been set in place because of a lack of concrete ideas for submission to the B & T V Board. It is also hoped that the NFTA can become involved in setting up films for High School study, particularly for deprived centres. NFTA, also hopes to involve the A.S.F. in developing satisfactory and meaningful in-service training for teachers to pursue film education in secondary schools.

But for all these activities which are mainly aimed at supplementary library services, priority education, which with the assisted purchase of content films could at least partially serve secondary and tertiary study and use the pressure on the TV networks. Although this alternative library service could, in a practical sense, only provide a very general coverage of current large areas of cinema, this reduces pressure could be put on the NFTA, to re-establish a working relationship with cinema heads in allowing the NFTA access to more specialised films. Such organisations as the Film School could also provide support for such a move that would encourage and facilitate serious film study and scholarship.

These points reflect a rather uncoordinated picture of NFTA, such as programming and education. The structure of the NFTA, begins on the level of State branch committees, which each supply two delegates to a National Council, who in turn elect the National Committee, the actual policy and decision making body of the NFTA. Although each State has equal representation at the Council level, delegates are not responsible to their regional branches, who have film decisions making power and there is no purely regional focus in their respective areas. The only centralised power that States possess in decision making is in the area of programming, in that they have the right to suggest, reject, alter, endorse or refuse any programme or programme suggestion that comes to their attention. Programme ideas originate on one level and usually move both up and down the hierarchy, all theoretically falling into the hands of the programme co-ordinator on the National Committee, who through a series of memos establishes each State's acceptance or rejection of a programme and why he and evaluates their responses. From this point, practical action such as print checking can proceed and programming established and planned. In this process film availability plays an important role in a finalised season, so much so that programming has often relied upon last minute replacement and compromise seasons. It has generally suffered from a lack of advanced work and individual responses have also played a damaging role.

In the past there has been violation of well-stated seasonal, with change of emphasis, compromise, deletion and reduction of the season has been limited and envisaged. Out of numerous examples of these problems in the past, which fac-

tunately have not been as common lately, the most numerous has been the interference on the N & W level with the Siegel-Fuller-Roy season, where due proportions to emphasis were placed on each individual director, yet films inexplicably dropped and the whole season packaged with a new season of middle-brow respectability. Replacements such as those tend to occur on this level of individuality, where, like or dislike reasons in a season, or purely commercial considerations, without any real sense of the objective worth of a season. For this to happen again on this level of NFTA, a body which should have an overriding concern with meaningful, coherent and complete programming, would be most regrettable and repugnant to its status.

The membership of the NFTA, has been very diverse indeed. Towards the end of 1973 a large percentage of members would join only to see a particular season or particular film with very little indication of being a significant, continuing and generally interested audience. The statistical aspect of NFTA membership and the low percentage of regular attendance can be seen in a minimal figure late in 1973, that a decrease of total membership rate occurred. As shown in the figure 2, which shows an extremely large percentage of members attended only one screening. The peripheral tastes and narrow view of cinema that seem to be possessed by a bulk of the audience center to be recognized unacceptably and unwittingly by NFTA. While there still exists a commercial consideration to be made in relation to such programming, the most realistic reflection of members now accepting a more popular season or film, only shows NFTA, failing in its responsibility to inform and develop a serious audience. The programming and publicity are often viewed to fit a framework that will suit itself to an audience, something that attracts them and that is not serious enough to raise them off to closer serious cinema. Comparing this has been a major criticism of NFTA, that it does not present the often inadequate, non-demonstrating broadcast notes on individual films. While attempting to attract an audience to keep one's financial head above the water, NFTA has developed a casual, complacent attitude to their function of encouraging serious film study.

Nevertheless there does seem to be some qualitative change in the audience and new membership, at least in Sydney. Members now seem to be joining the NFTA, and continue to a regular audience rather than drop off after a particular season. Whether this is due to the increased media publicity and greater status of the organisation since it moved to the Opera House or extra screenings of a greater variety cannot be determined at this time.

At this time the development of the NFTA faces a period of thoughtful decision making. There have been the inevitable mistakes, miscalculations and disputes. Internal strife seems to have been about at least temporarily but in relation to NFTA's future development and with an eye to what it is already achieving. Funding must be approached more aggressively and enthusiastically by all NFTA administrators, to ensure future development and the easy facilitation of present and future undertakings.

Audience, programming and related issues must be re-evaluated and thoughtful reflection to future action. It must be remembered again that dealing in the basis of all NFTA's difficulties and complications NFTA will never be profitable in its own and the prospects implemented in the future will need to be established in the early, economically and substantially. Like most other organisations concerned with film in Australia, NFTA finds itself in a state of flux where many decisions have to be made and many questions asked. One hopes that the answers are progressive and enlightening, as the NFTA has unique and important functions to pursue and fulfil on the Australian film scene.

— ARTHUR ALSTIN



FRANK MOORHOUSE

Frank Moorhouse is an Australian short story writer who has collaborated with Michael Thornton on four films: *THE AMERICAN POET'S VISIT*, *THE GIRL FROM THE FAMILY OF MAN*, and *MACHINE GUN* are all short films. *BETWEEN THE WARS* is their first feature.

The following interview was conducted by Kim O'Sullivan, who is an old acquaintance of Moorhouse and Thornton, as well as joint adapter of *THE AMERICAN POET'S VISIT*. They commenced by talking about that film.

MOORHOUSE: You did the script for *The American Poet's Visit*. On that I simply gave you and Mike [Thornton] carte blanche to the story. It was for a buddy of four years' off — I didn't get that much, either. From the point of view of scripting, the only interesting thing about that was that I had pretty much decided that although the script was a starting point I'd follow the author theory and give the director all the rights to do whatever he would — to go wherever his argued work might lead him. It wasn't only as audience demands but a personal one as well. The amount of worrying and time that would have to go into it, if I decided to try to influence the direction of the film, would have

meant reworking, organizing again over the material — worrying about aesthetic decisions and taking on some of the responsibility of the director. When I'd already done the thing in one form I didn't think I'd be capable of doing it. I didn't feel I had the psychic energy to do it.

GP: How did you feel about that film?

MOORHOUSE: I've always been pleased by those three short films, though there are certain little technical flaws. The unhappy thing about scripting the film is that I've always tended to watch them with people who are too committed to and too close to the subject matter to appreciate them as films. I think in fact that they haven't had a true audience until the past year or so — that it is only now that they are being looked at as films.

GP: Then came *The Girl From The Family Of Man* which was in fact a re-working of one of your stories.

MOORHOUSE: This is where I came out step closer. Instead of just giving the original work over I worked on the script and in the end — as with *The Machine Gun* later — my problem was that I was going over old ground again. It was impossible for me to trust them as a new work. This is what a director can sometimes do

GP: Did you work in collaboration with Mike on *The Girl From The Family Of Man*?

MOORHOUSE: Yes, as I remember, we collaborated on the three scripts. The working relationship as it's developed, in that I do at least some early versions of the script and when I've reached a point of some satisfaction with the shape and with any new sequences I've added then there's been a period of working off Mike. He tells me things that he thinks won't work, though not usually suggesting specific changes. Perhaps he tells me why they won't work and I come up with something new. Also at that stage I test certain new ideas that grew out of the script — test them against Mike. It is a pretty intense working relationship, sitting together in the same room for days on end sometimes, working on the typewriter and reading the script over as we go.

GP: *The Machine Gun* seems to me to be a different kind of script altogether from *The Girl From The Family Of Man*.

MOORHOUSE: How?

GP: Well it seems that *The Girl From The Family Of Man* is very much a straightforward story with a conventional beginning, middle, and end, whereas *The Machine Gun* is

virtually a couple of incidents — still narrative — with the pseudo-documentary material interspersed.

It appears you were trying to work more in terms of scenes.

MOORHOUSE: The original story lent itself to film a lot more too. A lot of that cinema technique of having flashes and the newsgirl in the original meant it lent itself very readily to cinema. I think Mike and the film was still working to the story very much — you know, trying to recreate the stories in the cinematographic sense. But you're right, it's certainly more of a film.

GP: In these two films what were the main problems you faced with the scripts in terms of reworking the stories, in terms of problems you solved or tried to solve?

MOORHOUSE: Well, really the main problem in bringing a fresh creative approach to material you've already worked into one form. The real problem from a short story writer's point of view (and I only learnt this through doing the scripts) is that cinema is much harder to exploit, it gives off a lot more information than prose fiction which works on the domain of detail alone. Certainly the way I've been working, my style is sparse and without detailed delineation of the physical characteristics of the characters, of



Hilary Swank (left), Liam Neeson (center) and Dustin Diamond (right) create each other in the local pub

room and so on — except where necessary. When working on a script Mike will say, "Well, what does he look like, what sort of room does he live, does he smoke, does he drink?" The film requires more data and consequently this elaboration of the original story was the bulk of the work — working out the sort of locations, movements, and costumes and adding to the original.

CP: How have you packed up the knowledge of cinema needed for script writing? Have you read any of the screen writing manuals?

MOORHOUSE: No, I've read nothing. Most of my education in cinema has been just casual films and listening to people like Mike and John Farrow, and yes, of course, talking about films in the old days in the pub and at parties. Ten thousand hours of talking and listening — mainly listening to you people — the "Flekkies." In those days of formal training and instruction, hand learning it tends to be forgotten that mixing with certain sorts of people and talking and drinking with them is another way of learning. A good way of learning. I've always felt when working on the scripts that I had become a screen again after working to achieve some sort of skills as a short story writer. I always felt that the script I was working up were "beginners' scripts. They were like very standard scripts, very orthodox. Whereas I knew there were certain things I was incorporating in my stories I fear felt that I could move on to some of film-making. I was non-assessative. I wouldn't know where to begin. Mike has never done anything like fairly decent narrative.

CP: We went now to *Between the Wars*. This was a complete original.

MOORHOUSE: This was a *scr* approach for me. There we didn't have anything to begin with.

CP: Who had the basic idea?

MOORHOUSE: This has a weird history. Back about four years ago the Commonwealth Film Unit (as it was then) suddenly thought that it had a new chance and that through some understanding with the German government it was going to make feature films. So it approached a few writers and said, "Do you have any ideas that will make good feature films? We'll pay you for them." I was absolutely broke so, though I wasn't strictly inclined towards film-making, I thought, "My God, they're not going to get this off the ground. I can't read the political situation the way they need it." Also, anything I was going to write I was sure wasn't going to be made by a government film unit. Anyway, purely for financial reasons, and out of curiosity, to test the situation, I came up with an idea. It was rather an ordinary idea. I had of looking at a professional non-conformist — by professional, I mean someone who worked as one of the professions. It was a fairly obvious idea. It would be set in a much more conventional period like that between the wars. I also wanted to link it up with a theoretical interest I had of that time in psychiatry. So I put together that idea and they paid me for three months to research it. This surprised me. I had expected it to die in the Unit somewhere. So I then went up to the Medical Library at Sydney University. I worked out the period I wanted and looked up literature in the medical journals of the 1920s and 1930s. I went through these for a number of years — they're indexed — and I found three or four pe-

diatrists who had died in that period. I traced them back through the years over the years to articles they had contributed, some of news about their careers and at first a wealth of material related about their experiences, their involvement in conferences, especially in psychiatry because there was a lot of it in psychiatry. In fact, I found them right back to when they graduated and looked up their contributions to university publications. I assigned three of them into one person. I looked up their war records. Some of them wrote articles about their time in World War I and the work they did then. I found a personal diary of one of the doctors which I thought was a goldmine at the time but in the end I didn't use it at all — though it informed the script. You know, I worked through a lifetime of medical journals and I picked up a lot of side material. Just the activity of research throws up a lot of ideas and things you weren't looking for, which is why you should always do your own research. So I built up a character. Then the Film Unit said, as I'd expected, "Well, the government has said we can't go ahead on this and they're not going to give us the money and we've got so many writers doing different things and it costs it's a great idea but we're going to have to shelve it." A year later Gill Buckley, whom I had been working for at the Unit and who was now on the Council for the Arts which was handing out money for script development, phoned and said, "Why don't you take it a step further?" Again, strongly motivated financially, I accepted the offer and developed the treatment. After two drafts I wasn't satisfied with it. It hadn't gelled in my head the way

I'd expected it to although it had a structure and the main characters as well as a few other half-developed characters. It had fallen into a fairly perfect thing. I had fulfilled the terms of the grant and I told the Council for the Arts that I wasn't satisfied with it but I had earned it though as far as I could. I didn't even try to put it into production.

CP: This has been a much bigger undertaking for you than any of your other work.

MOORHOUSE: God yes. It was the biggest and longest piece of work I'd ever done. There must be as much work in it as in a short novel. I think the breaking of it into four sections has something to do with my limitations. The reason that I work in the short story is that that's the span I can comfortably control. In a novel I would forget how I began. In this script the reason I did so many drafts of it is because I could never remember how it began or ends.

CP: Well, what happened then?

MOORHOUSE: It went into my files and I thought it would die there. Mike knew about it and suggested he have a look at it. He thought it had great potential. He was far more enthusiastic than I had ever anticipated. He suggested I work it through again which I did. This was the third draft and again at recent gaps: research, reconstruction and development. The characters started to come up but still it was not a final script. Then Mike, as true Hollywood style, got put more money for script development. This script has earned more money than anything I've ever done in my life. This was not without getting a lot of work into it in the final bit, at the time, it seemed to be earning money out of all proportion to the effort I



Chris Reardon (left) and Jody Mears (behind Surfers)

had got taken into other fields of endeavor.

CP: Was that how the script I read? **MOORHOUSE:** No, that was another stage of. Anyway we flew to the Chevrolet-Hillside at Surfers' Paradise for two weeks. We had adjoining luxury apartments and Mike visited there, with Carlyn Doughty and black cat Jack Daniels and, we set up our headquarters there. I remember Mike had the whole of the development money coded in \$10 notes. He had them in a big roll in his pocket and paid for everything as we went. The place was full of middle-aged Eastern Europeans. It wasn't the swaying centre of Surfers'. I remember saying to Mike that we would be better off taking the opportunity to try to raise the money for the film from the other guests instead of working on the script. We were working in that very naive way that we had worked out. The ideal relationship is one where you can make a fool of yourself by bringing up ideas that are crazy, that are embarrassing. It's got to be a relationship free of embarrassment otherwise it doesn't work. I find I have very little judgment about what is an old idea, what is a crazy idea.

CP: At what stage was this put up for assessment (to the Australian Film Development Corporation)?

MOORHOUSE: Well we did that various at Surfers' sometime — after getting back early in the morning after going to all-night, gambling joints and trying to win the money to make the film after Mike bringing up a few middle-aged relatives because he'd read somewhere that the only way to get a good script is to keep the scriptwriter happy. He kept reading the *Pat Healey* stories. One thing you've got to say about Mike is he knows how to be a director with style — he looks after his scripter. It was that Surfers' scripter that went into the Corporation and then there were some criticisms by the agencies.

CP: Did you understand any of them?

MOORHOUSE: I refused to read the assessments on principle — a

kind of working principle. The way it is set up now it is rather like reading someone's work before you've finished it. When you get to that stage in constructing a script it seems to me to be very easy to sit and produce criticism so much more well understood than criticism. The only critical relationship you can create at this stage, I find from my own experience, is a very special one that you're developed over the years with one or two people — not with outsiders. You are either over-embarrassed by criticism or throw off direction, or you react with such hostility you avoid taking a certain path because it has been suggested by someone else. You have to be very cautious so I refused to look at the assessments. Mike put this position to them. He may have an fact communicated some of the criticism to me through our relationship. From my point of view it would have been impossible to accept criticism — even constructive criticism.

CP: So what happened with the Corporation?

MOORHOUSE: I think Mike at that stage received more money to go overseas and interview actors. He took the script with him and showed it to some people in Hollywood and London but didn't get a blow from the point of view of production. He said the remarkable thing was that their reactions to the script were much more positive than that of the assessment here. When Mike returned we reworked a lot of it and then even after the production money was committed we continued to revise until sequences were — this was mainly to strengthen characterization, especially getting the major characters on their feet. I recall that on the day it was due to go to the printer we still felt that we didn't have the last scene. Suddenly it dawned on us that the second last scene was the last scene — that there it had naturally ended.

CP: Was that the scene you had with Trewhin in the pub and the University playing darts? Was that the ending you dropped?

MOORHOUSE: Yes. We ended with the son's announcement that he is

going to the war. There's a kind of brevity of historic nature. The son is doing what the father had done and the father had arrived at a position hostile to the second world war. Whatever progress the father had made through life had as so very been transferred to the son.

CP: So it went into production.

MOORHOUSE: Yes. Despite the previous amount of work that I put into it as a script I still told Mike that as the scripter it was my feeling that once it is handed over to the director I have no desire to exercise any proprietorship. If you can't trust the director you shouldn't have put into that situation as the first place. For this reason, I suppose, I don't like writing for the screen. You can't expect total agreement. In the short story the work is sacred once it is finished. In the cinema there are so many creative layers to come that it is a stage of the screenwriter to expect too much.

CP: While you were overseas there was an interview published with Mike in the *Australian* in which he sounded rather disappointed or annoyed or something that you were not able to work closely with him on the re-writing of the script in the day-to-day production. Would you like to be at a situation where you could work closely or would you regard it as a situation where you'd prefer to avoid, being expected to rewrite dialogue on the spur of the moment?

MOORHOUSE: First of all, it was purely circumstance outside our control that the trip occurred that I had planned coincided with the shooting. Having done a bit of rewriting on the other films on location I think it's a disaster zone. This is one of my limitations. Rewriting during shooting is for me an extremely bad situation. I am not a good ad hoc writer. I need to give thought and there has to be a sort of working continuity. You have to be in the situation of visualizing and writing the script as an ongoing day-to-day activity is certainly add a line or rewrite a line. With people around

and action during the writing is imposed to immediate responses which for me is a bad way of working. Also alterations you make add waves of implications back and forth through the script.

CP: Did you find it necessary to research locations, as well as the historical background, and examine them before you wrote scenes?

MOORHOUSE: Not really. What happens is I write with certain locations in mind. For instance, if I'm writing about a country town I have in mind one or two towns but I don't do any inspirational research.

CP: After this work on an original script, how do you think screen writing relates to your "serious" writing?

MOORHOUSE: Well, the "serious" writing! I haven't yet worked out whether I'm going to do any more screen writing. I'm not sure it is something I am good at or comfortable with. I can turn out a good workmanlike script, I suppose, but I'm not sure that it's an area where I am going to excel. As far as you can I suppose you concentrate on those areas where you can excel rather than those where you will merely be competent. But I could probably be told into doing another script.

CP: You don't have any specific plans?

MOORHOUSE: Because of the boom here and the fact that so short stories have attracted attention I have had a remarkable number of propositions. After years of their being no possibility of making films except the way we did in the thirties, something up money and using amateurs and "borrowing" money from cultured people — Jugoslavians and so on and cheating all the time, suddenly there is the money and a lot of interest in making films. It's become a fashionable medium. In the movies everyone was a poet...

CP: All the poets are dead.

MOORHOUSE: Yes... all the poets are dead. Now everyone wants to be a film-maker. Let's go up the pub.



ABC radio announcer John Chesser (right) interrupts a broadcast by Dr Trenbow (Corin Redgrave) after Trenbow has dared discuss the treatment of his German colleague Dr Schneider (1941)

PRODUCTION REPORT

BETWEEN THE WARS

BETWEEN THE WARS traces the career of Trenbow (Corin Redgrave) "between the wars" and attempts to set this portrait against the background of Australia's social and political development — possibly maturity. Trenbow is an incompetent surgeon in the Great War who is transferred to care for shell-shocked casualties. He befriends another doctor, Avante (Arthur Dignam), and a German prisoner, Schneider (Gunter Meisner), whose life he saves and from whom he learns of the theories of Freud. He rejects Freud's ideas. Back home in the twenties he takes up residence with his new wife Deborah (Judy Morris) at Callan Park Insane Asylum in Sydney. He is brought before a hearing over the death of an inmate caused by an experiment in fever treatment carried out at the instigation of Avante.

Schneider has arrived in Australia and his evidence has Trenbow mistakenly associated with the dreaded Freud in the public eye. In the depression years Trenbow is a GP in a country town. Through a young woman, Marguerite (Pat Lee), he re-involves himself with psychoanalysis. Although almost an alcoholic he becomes a supporter of the local farmer-worker co-op in its struggle against the New Guard. When the second war comes Trenbow and Avante have a Macquarie Street psychiatric practice. Schneider, who is also practising successfully is interned as an alien by the government. Trenbow becomes an Australia Firster, vigorously protests on Schneider's behalf and in doing so alienates himself irrevocably from his family.

MICHAEL THORNHILL

Producer/Director

Michael Thornhill gained notoriety as the film editor for the Austrians, which he finally left some 18 months ago. Thornhill's previous films include *THE AMERICAN FORTY'S VISIT*, *GIRL FROM THE FAMILY OF MAN*, and *MACHINE GUN BETWEEN THE STARS* for the Austrians. His last producer and director.

The following interview was conducted by Scott Macneil and Gordon Glass at Callian Park where Thornhill was shooting the 'Royal Commander' sequence.

GP: How was the project originally?

THORNHILL: Well might you ask. I don't know.

GP: Well in your idea or is it based on a short story by Frank Macdonald?

THORNHILL: No. It's an original script. Frank had developed it as three half-hour scripts for a television series. I came on to it about two years ago and we started it into a feature film. It took me about a year and a quarter to set the film up, the producers that I. Frank wrote the script although I collaborated on it fairly extensively in the last series of drafts, and I've been doing some screenwriting and so on during production.

GP: What were the other Macdonald scripts you worked on?

THORNHILL: Oh, Frank wrote scripts for two other short films, *The Machine Gun* and *The Girl from the Family of Man*. Ken Gurnell and myself wrote a script and on one of his short stories for a short film I made on the Austrians. Post's visit.

GP: Just from the very brief outline of *Between the Wars* I heard, it seems more in the vein of *The Machine Gun* than your other films.

THORNHILL: Not really. First of all a touch of original subject matter is even less to Frank's prose work; at least his prose fiction work. It does however owe something to his own fiction work, even though this is a fictional film, as it is pretty much tied up with the kind of work he is doing in novel history. In terms of other subject matter, content or just in structural terms it's just nothing like the other material at all.

GP: Can you briefly say something about it?

THORNHILL: Not really, no.

GP: O.K. How did you go about arranging finance for it?

THORNHILL: I got a small \$2,000 script development check from the AFDC in December of '72 and I went overseas, while we were still working on the script, and interested Corin Rodgrave in the leading role. I tracked round with distributors and talked to some, contacted the possibility of German action and so on — there's a German role in the film. I wrote back and we did another draft of the script which with the script was produced and put up to the Film Development Corporation,

who came in on 50% of the budget and were very accommodating and helpful. I got the other half of the money from a property developing group, Park Development Pty. Limited. When I saw I, it was obviously a point effect by a number of people but basically they came in for their own reasons.

GP: They came in after you had secured 50% from the AFDC?

THORNHILL: Yes, I doubt if they would have come in if the AFDC hadn't had the other 50%.

GP: Did you contact them through someone in the AFDC?

THORNHILL: No. No. I just had some assistance from a merchant banker who I knew and I talked the thing over with one of the staff at the AFDC. There were obvious people to approach, those who have a certain degree of, if not liquid cash, at least cash they can quickly put their hands on. I am not prepared to really go into it in any detail. I think the main reason why I got the other 50% of the finance was that the AFDC made it reasonably attractive for the other parties to come in. And in this respect, the chairman of the AFDC, John Durbin, who is a merchant banker though not the one I referred to earlier, was very enthusiastic about the film and very helpful.

GP: Are you leaving distribution till the film is finished?

THORNHILL: Yes, I have no intention at this stage of going through a distributor in Australia.

GP: Will you put it on the road yourself?

THORNHILL: Yes, I will just do straight deals with exhibitors. You don't get full penetration of the market doing that, but what you lose on the roadhouse you pick up on the savings.

GP: Did you have many people in mind when you were completing the final draft?

THORNHILL: Obviously some people would be suited to certain roles, but basically I didn't have anybody in mind apart from Rodgrave who was chosen 12 months before we went into production.

GP: Did you have much difficulty finding musical help?

THORNHILL: Yes and no. We had a very low location in the country and of course that was quite good for action. It is pretty difficult with supporting players and extras because you can only afford the basic rates, and people don't want to get their hair cut and all that sort of garbage. It makes it pretty difficult.

GP: I think a lot of the extras have non-professionals? Like the gallery in the court-room scene today?

THORNHILL: The gallery was partly local actors and partly extras. I don't know where they came from. I know that little old lady with the bag, she has been working around there for 30 years, so she would be a professional. It's hard, sometimes you just don't know. You sometimes have non-professionals but after a while you just end up with who you

are given, because you can't control everything.

GP: How much do you like the scenes to give as a role?

THORNHILL: That depends on an actor's personality. Some of them bring a bit of a lot, they take a character and develop it. I can very happy with Pat Laing, Judy Morris, Corin and Arthur because they tend to be actors who are fairly intelligent. They understand their roles and they build on them and make suggestions which are usually 95% right in terms of character. It is quite good for me. Really all I am doing is just orchestrating the scene and the only way that I can. I don't tell anybody how to act unless it is very clear that player who just can't bloody act and we have got to go along with them. Given the time and the schedule and all the rest of it well then I sometimes do, but basically I never do. I am not a drama coach and I don't know anything about acting, so I can usually tell people how to act. On the other hand it is more a question of manner and interpretation than acting. The actors control the performance and the only way I control them is sometimes in the acting. Or is the structure.

GP: Did you have rehearsal prior to shooting?

THORNHILL: No. I had talks with the cast but I didn't have rehearsals. I don't really subscribe to what I call the Sydney Lane, Martin Pitt, Tom Horne, Bob Elton thing about rehearsals. I just think a motion picture either (1) they up or (2) they come to a point where they can't go any further, so you gain in dramatic strength, but you lose in the moment.

GP: When do you discuss next work things out with your actors? Once the set is lit?

THORNHILL: It varies. Sometimes when the set is lit but usually, not being able to afford extras, we have to have rehearsal out and then we go away while the next light is set and then we come back and rehearse it. I talk a lot to the cast at the beginning but not a lot during the shooting.

GP: How have you found working with such a big crew?

THORNHILL: Well I have worked with much bigger crews than this. Well, Mike and staff like that, though in minor capacity. I've been working at studios where films have had a crew of 70. This is a small crew for what we are attempting. There's only 35 on the shooting crew and about another four or five in the office.

GP: We were talking to Russell Boyd who said you put often some scenes in one or perhaps two shots. Also you use a lot of camera movement. Are those techniques that you have been deliberately using?

THORNHILL: Well in some scenes it varies from scene to scene. I have done some quite lengthy scenes in one shot while other scenes I have broken out up in about 10 different shots. I only cut around when I have a thematic point to make, either

this just for the technical reasons. In fact I don't worry about the technical side at all, I leave the lot to right and left to the camera operator. I am not worried about whether things will cut properly or anything like that. No, I don't think that. But I'd rather go on the technical side than the technical.

GP: So your compositions are derived purely on the set?

THORNHILL: Yes. I don't plan shots until I get on the set, unless I have to for special production reasons. I always like making decisions at the last minute — it's my nature I guess. Everyone knows what they're doing and everybody has a specialized task. I told the assistant director and the director of photography what was going to happen in that scene in about three seconds flat. I then just let them set it up.

GP: Did you choose the film length?

THORNHILL: Oh, we have discussed that already and I just think it. I might make a minor situation come (1) it. If you noticed in the scene we just shot, I told them what was going to happen and they set it up as I came in. I changed it from 25 minutes to 32 min, because I wanted it slightly tighter, since packed up. So there are little minor situations. After you have been working for a while the technique starts to get into the groove of your way of thinking anyway, and they start thinking up a bit, not all the time but a bit of the time.

GP: You are just using standard film?

THORNHILL: Yes. We are not using a zoom. I don't like them. I think television commercials have fucked up the use of zooms. The only way you can use the zoom at all is on a zoom back and that doesn't look like a zoom back. It is a slight pull back, leaving someone else and perspective. We have a zoom lens and we used it up the country but not to zoom, just to go in and out between cuts so it was I used it from a purely psychological convenience point of view, just for a quick change of angle where you've got to grab action if it is going right, which you can't control. Zooms become very useful in television.

GP: What have you done since *Machine Gun* and before that?

THORNHILL: I did a couple of head and better films for the Commonwealth Film Unit. They haven't been released yet. They're little television dramas. I don't know what Film Australia or Federal Department of Education are planning to do with them. To be perfectly honest I haven't even seen the final version myself.

GP: Have you any projects lined up after this?

THORNHILL: It's a story of a short-lived existence. We're waiting on the treatment now but it's going to cost about 600 grand to do it. ■



From left to right: Peter Mann (Chapin's brother), Miles Minkoff (CINEMA) Russell Boyd (Director of Photography), Michael Thersell (Director/Producer) and Ross Hartman (Unit Manager)



From left to right: Ross Hartman, Miles Minkoff, Ross Boyd and Ross Hartman. The Camera Operator at right is David Gable. Shooting Royal Canadian sequences.



Michael Thersell shooting the Royal Canadian sequences. He is assisted by Ross Boyd (left) and David Gable.

RUSSELL BOYD

Director of Photography

Russell Boyd has previously worked with Michael Thornton on **THE AMERICAN PEOPLE'S VISIT, THE GIRL FROM THE FAMILY OF MAN**, a documentary for the Immigration Department, and recently two series-episode films for the Education Department. Boyd began at Channel 5 in Melbourne before going to the news department at Channel 7. Next moving to Sydney, Boyd has freelanced, making industrial documentaries and commercials.

The following interview was conducted by Gordon Glass and Scott Murray at Culkin Park where the crew was filming interiors for the *Wayne Comanches* sequence.

GP: Are you doing anything special to give the film a period look?

BOYD: Not really. I am not playing around with colors or filters to soften it at all. I like to give the lab a pretty clean negative. I originally thought of using a lot of diffusion, perhaps fog filters, but then I think you can really get into trouble. You can overdo it and lose control. If you've got a day where the light is always changing, you are forever changing filters. We really haven't got time for that.

GP: What about lighting and camera?

BOYD: Well I am underexposing quite a lot. All the constant are underexposed either half a stop for day or a day or more for night. It is evenly in the lighting ratio that I'm trying to get the difference between the twentys, thirties and forties. The forties is a bit softer, a bit more filled out. The twentys and thirties are fairly hard and somber. Very gritty stuff.

GP: That is your first feature?

BOYD: Yes.

GP: How are you finding it?

BOYD: Pretty gratifying. I am very happy with how it is going but I was a little surprised by the pace of it all. This film is a bit different in that it has something like 36 different locations and if you work out the time taken in travelling it amounts to something like 30 or 40 hours. That is virtually a week out of shooting. Also being a period there it is quite difficult because it has to be dressed right and look right.

GP: It seems a fairly big crew. There are a lot of people moving lights

around.

BOYD: We are certainly not undermanned. We've got three lighting guys and two grips who are all essential because of the speed we've got to work at. They are not sitting down on their backs, that's for sure. It might be a slightly bigger crew than *Chas. And Joe*, but not any more.

GP: In the setting up of the lights you seem to leave a lot to the crew. Is that due to their experience?

BOYD: Yes it is entirely. I'm getting a great deal of support from Mike Moulton and his boys. Mike is very good at setting lights up and we just sort of have a quick talk about the pattern we want to light to. It takes quite a lot of work off my shoulders.

GP: How much camera do you have in your lighting? Do you ever shoot from one position, move up another, then shoot from another shot?

BOYD: Occasionally. If Mike shoots a performance needs to be shot on continuity we will do it. However on big scenes we just haven't got the time so we are looking out to chop around. I don't know whether you are much of the shooting this morning but we broke it up quite a bit. We did most of the shots from one angle, then cut and did the reverse even though they were split up through the scene.

GP: Does Mike ever use camera shots as well?

BOYD: Yes. Generally speaking a lot of the scenes in the film are virtually one master. They are that scene. Mike doesn't like cutting around too much. Often he will do a scene in just one shot with perhaps one or two cutaways of the important points. He is not doing things like rolling up a mirror and then covering it all in two shots, angles, reverses and so on. He tends to put it in a go which is good. I think it will tend a lot of straightforward to the film.

GP: When does he come in with the scene?

BOYD: We have a pretty rough block out of the scenes before we get the camera into position. Then we line up the camera, get going on the lighting, get the people in, do a few more takes and then we are off. One more take, or if we haven't got much to do, just keep them there. Michael will start rehearsing and then go straight into shooting.

GP: Will you know roughly how the whole scene is going to be shot before you do the first shot?

BOYD: It depends on the scene actually. This morning we finished up doing about six set ups and I know which way it was going to go. I could plan to a certain extent for that, lighting wise and angle wise.

GP: We noticed you had a crane on there.

BOYD: Yes. Mike likes the camera to be moving whenever it can. We have been doing some fairly ambitious crane shots. However this morning the crane was pretty far off. We were in a studio we could have just knocked out the back two walls and had no trouble. But it should look official.

GP: How have you been getting on in the studio?

BOYD: Terrible. The studio staff looks pretty good because I've got so much more control over it.

GP: What sort of lighting work have you been using in the studio?

BOYD: We used a Slanty Skyline down there.

GP: Out of the influences from *Das Querschnitt*?

BOYD: Possibly. I think Mike got that through Tony Tapp. I am not really sure, but we used that on *Arson's* apartment scene which is false. It wasn't a key light though. Everything else was pretty soft so we used it in the background to sort of key up some. Generally we have been using conventional 55, 55s and 100's.

GP: What do you think of the sets as a whole? Did you have any hard in designing them at all?

BOYD: No, not in designing them. Neil Hutchinson designed them. I had a certain amount of say in the color of some, but generally it is coordinated between Mike, Neil, myself, and a lot of other people.

GP: Does you have shaping the set putting in combining lights in the fixtures and things like that?

BOYD: Oh well this is something we discussed before the film got going and before the set was finished. We needed a lot of practical lights, especially for the night scenes, so they were built into the sets. They were a great assistance for us, not only in lighting, but in suggesting light sources or light sources.

GP: You have had three night shoots

so far. Have they been big set ups?

BOYD: The Gulgong stuff was pretty big, covering a reasonable sort of area. The biggest shot was one looking towards a car, shot from the back of the shed. It was hand-held and followed the car for a long thirty or forty yards before pulling up beside it. A couple of people got out of it and walked into the house. It was quite big for the amount of gear we were carrying with us, but once again being a period thing I let a lot of it go. Way down the street we just filled it with a lot of blue light, very, very down in exposure and it just comes through, which is just how I wanted it. Of course we also had set lights and quite a lot of practical lights to suggest sources.

GP: Do you put a one light work print?

BOYD: Yes.

GP: How long you found the lab?

BOYD: Terrible. We had a major problem with some sparkle which is dirt on the negative, but it can be cleaned off easily. The prints are very consistent actually, and they're apparently quite happy with the exposure so it's going pretty well. **GP:** Have you used Color Film with most of your other stuff?

BOYD: Yes I have.

GP: Have you got anything lined up after that?

BOYD: Cash Harrison may be doing another feature similar to *Me* only with a different plot. I think it is a detective story. I may be working on that.

GP: Is that being shot on 16 mm like *Me*?

BOYD: Yes, I believe so. I was on the 56 thing as one of the three operators, working with Johnny McLane. Also there is a possibility of an experimental film but that depends on whether the pub, Robert Taylor, gets the money or not from the Experimental Film Fund. It's a 30 minute color film.

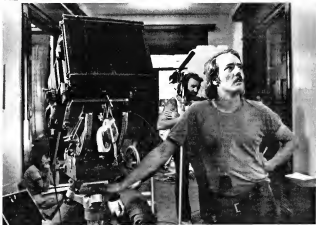
GP: Do you like working on these types of films?

BOYD: Yes very much, because you have got a lot more freedom. It is a smaller crew and usually you have got more time, and less responsibility, as far as time and money go. You are usually doing a lot more yourself in that you are doing your own lighting, and your own operating. It's a good option which you can learn a lot from. ■



Dr. Theodore (Eric Robson), his son Rodney (John Flannery) and wife Deborah (Dorothy Moore) 1930s

G. Sings



Director of Photography Russell Boyd tests his Arm. Boom operator, David Greer is in background.

BILL HUTCHINSON

Art Director

The following interview was conducted by Scott Murray and Gordon Glaze at the studio used by Edgewise Films.

HUTCHINSON: You know of course that the film is in four distinct time zones. This has made it just much more difficult, but also just much more interesting. We've had to do the film in sections because of the dresses and hairstyles. When you're shooting the 1930's you don't want to suddenly switch to the 1940's and back again.

We started off in the 1930's and built a doctor's surgery and waiting room on the sound stage. We had found this house at Gillingham, so we designed the interiors to match up. Then we went back and shot the reactions of it. Well that was the first set we did and it had a nice quality about it.

GP: What did you make the walls out of?

HUTCHINSON: Well the original house was in what we call a modern day-board bungalow style. The inside walls had this V joint matching, so I thought rather than just have a plain papered wall why not get some boards and put them horizontally, which is an unusual way to have them.

The next set we built was an editor's office of a little country news paper. That also turned out very nicely, had a good atmosphere about it.

After that was the doctor's consultancy set which is actually based on one in Manque Street which is next to the Royal College of Surgeons. I've put in folding doors and some walls to divide it into three rooms: a waiting room, a surgery room and the consulting room.

GP: And you make the rooms different times because you like creating areas of similar things?

HUTCHINSON: Well, when we went up and looked at it we found it was actually divided into four by some folding doors. This didn't really work as it had been scripted. What had to happen was that one doctor had to walk through to see Treloar in the down-hilly without being seen by the patients in the waiting office.

We then shot all the exterior at this Manque Street place which

has a beautiful view over the park. **GP:** How have you photographed people against windows in the studio?

HUTCHINSON: Well in the case of the Manque Street place we had a background painting of a garden and some real bushes and shrubs outside it. With the newspaper office I got around it by building a kind of courtyard and having a cat put in it. Here we have a model at Avanti's apartment where he holds a party. Avanti in the wealthy builder's portrait of Treloar. I built a right-line corner background with little lights behind the windows. We changed the windows to french windows and had some people standing outside them drinking.

Now we are approaching another time zone of the film — the last in fact. It's partially located with a french system in Florence and a dining system, which is an area of tents set up by the Australian Army Medical Corps.

Then we move to England in this large house which has been requisitioned by the medical authorities and converted into a hospital. We are going to use this extraordinary house in Rippon, Melbourne. We will use the corridor, some of the garden, the foyer, the anteroom and the very lovely staircase. I then have to build what I imagine is a very large bedroom, as well as some wards and a lecture room. After that we go to Macedonia to shoot the driveway — a lot to do. I'm afraid.

GP: What other films have you done set designing for?

HUTCHINSON: The last film I worked on was *Comes with a Vengeance* with Tim Burstall. Prior to that, (which was the main reason I came to Australia), I art directed the film *On a Quiet Night*. It was a build for the Australian Bell Company that we made two years ago in a hangar at Essendon Airport. After that they gave me the job of looking after the habitat of *Corvus*, and most of me going to be done by the Kimberley Trust in Sydney. I came up here. I was kind of shuffled back and forth between the two ones, which was rather nice.

Prior to that in England the last major movie I worked on was *Young Winston*. It was a 26 million pounds Sterling picture, a very big production. Consequently it had four art directors on it and the part I had to look after was very interesting, as it was the entire sequence. That involved the Beer War sequence and the train disaster in Transval South Africa, which we did in Wales. We found a little line that we could use and we brought a steam engine from London — they don't have steam engines in the countryside any more. Thus we built the carnage and the amused train.

We then went to Morocco where we did three things. An incident in the north of India which involved the burning of villages, the battle of Oudayman with the attack of the Desolators, and the charge of the 13th Lancers in which Winston Churchill was involved.

We all narrowly missed getting in Oscar for it because *Cubano* came up at the same time and for some extraordinary reason they all went for *Cubano*. It was rather unfortunate because you don't often get the chance to be nominated, which I was. However prior to *Young Winston* a whole bag of films, *Dirty Dozen* etc. **GP:** Having worked on so many big productions overseas why come and settle in Australia?

HUTCHINSON: Everyone asks that, I guess it seems like going from the sublime to the ridiculous. I haven't worked on many English films as such yet so, I mainly worked on American financed ones. I suppose the Americans left Hollywood and moved into Europe for two reasons. One was that the scope of films had to become greater to compete with television, and secondly Europe was cheaper than America. They started off in France but that became too expensive so they moved to Italy and so on. Spain finally became the central place, as Spain has almost everything you could ask for. It was also very inexpensive by comparison and the climate was good. So the films I worked on were American productions and because they have an American leader they also have worldwide distribution. It's a different story here in Australia

where films are primarily made for the Australian market. Consequently they have to be terribly expensive.

Anyway I don't know what things are like over there at the moment but I should think they are fairly difficult, they weren't that good when I was there two years ago. That is the main reason I suppose I feel I would like to stay here. Also I still think I can do something to help the industry here, because not many films have been made with sets built in studios. They prefer to go on location and this is not always a good idea because you have to accept moods and conditions that you don't specially want and you wouldn't have to if you were free to design them yourself. Providing a set looks real isn't a great thing. If it doesn't look real, it looks artificial, then you have lost everything. If you can build sets, and that's what we are trying to do on this film, and make them look like real rooms with quality and atmosphere about them, then I think producers will go in for them more often. It is more expensive to make pictures in the studio especially if you have to spend the cost of taking a unit and location accommodation, meals out of doors, and the bother of weather. On this film we would have built more in the studio had we the money for it, but you have to weigh up the costs, whether it is cheaper to come here and build it or go a little distance and shoot it.

GP: What is the cost of building sets like one of these?

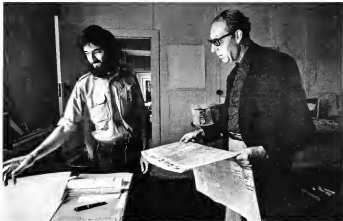
HUTCHINSON: Well, as compared with England, it can always shockingly be assumed that one can build here for as little money. I can't tell you actually what the budget is but it is a very small one and means as far as set construction is concerned. Though the Australian labour is more expensive than English, the working day proves more profitable because you get a better output from the guys. We certainly have many less people working for us and that's another secret of course. The answer in England involved departments, as they do in every other country where they have a firm grip. The best of departments in England are to serve that they are idiotic and this of course costs a lot of money. ■



Lance Rockwood (Paul Fitzgerald) talks to De Robertis (Thomas (Curtis) Rockwood) in the editor of the local country newspaper and Terrence in the local district. 1990s.



Much of the office of a local country newspaper designed by Bill Hutchinson



Art Director Bill Hutchinson with a specially made period newspaper

HAL McELROY

Associate Producer

The following interview was conducted by Gordon Glass and Scott Murray at Edgehill Place, Bondi Junction.

CP: When did you become involved in *Between the Men*?
McELROY: Before I went overseas last year with him, Michael approached me about the film and we agreed to do it. The project was at a totally frozen stage, unlike *Cars* where we did the budget and were a lot more involved in the development of the project. It is Michael's project without a doubt, he is the producer and the director.

As of November last year I became more fully involved. We had to revise the budget, unfortunately with rising costs and the new year's date, and we now have a budget of \$121,000. I started full-time pre-production work just before Christmas and the staff started first week in January.

CP: Did revising the budget involve cutting back on your costs or raising your money?

McELROY: It is that constant raising more money, slightly more, about another \$5. Not a very substantial amount.

CP: When you involved at all with choosing the crew?

McELROY: Yes. The decision on the crew is mostly mine, with the exception of the cameraman, Russell Boyd, who was Michael's choice. He was quite specific he wanted Russell, who of course I couldn't have any objection to as he's a really great cameraman. The staff he's done on this film is beautiful, really beautiful, and I think that if he isn't already, then he will certainly become one of Australia's best cameramen. Going back to the choice of crew, this film is being made in association with our company McElroy and McElroy and that's the way we like to work. We are quite prepared to take full responsibility for the budget, for the organizational logistics of the film, but only if we are employing the people we want to employ, which I think is not unreasonable. Michael was more than happy to go with it and he gave me absolutely free choice on the crew. He's very good of him, and I think we have got a terrific crew again. A lot of facts that you would know from *Cars*. We stuck to a similar bunch of guys because they've delivered at the past. They are probably also the highest paid. Is that there has been criticism of as far as paying some of the salaries we do, and he believes that if his guys are the best then they should get top money and judgment on whether someone is overpaid is a relative thing anyway. If I want to pay a steady person \$1 number of dollars because I

believe he is worth it, then that's my decision and someone can kick my ass or live me if I have made a mistake, but let me if the guy delivers it over you time on the set. It costs about \$12 a minute during a shooting day, \$6000 a day. Now if a person holds you for five minutes that's \$100 and that's half his week's salary.
CP: What is the breakdown of that \$6,000 a day?

McELROY: Oh well that's a stat, but you divide 16 into the bulk of your \$121,000 costs, and you've got maybe a maximum \$100,000 of final pay and overheads that are not directly related to your daily costs. Then it's a simple matter of division. Obviously no one day will necessarily cost you \$6,000, but you are spending at the rate of \$6,000 on these 16 days, and a day over your schedule is going to start costing you that sort of money. If I could say that it is going to be cheaper than that they are looking themselves. The success of low-budget feature film making is in fact to make the thing on schedule if you don't then you go over budget.

There is a very interesting argument here: is it necessary to make films on budget? It is an argument you inevitably have with a director at some point of time. What is right if he says he must have 30 extras instead of the 16 that were budgeted for? Are we making films in Australia too cheaply and consequently letting the product suffer to such a degree that we are losing people to the big office which would pay for the amount you would need to make it properly? Do you understand my point? Very interesting argument. I really don't know the truth, it is just a real judgment every single time.

CP: How much would the fact that the film is confined have raised the budget?

McELROY: Oh considerably. See more than you know anywhere it is not a simple matter, you can't just say "Oh we will pick up that close-up now" or wonder over here and do that sort. Everybody has got to have their heart, everybody has got an eye just got to be paid. Every damn you have got to be paid. We are shooting in a studio and if it's an old studio and it's not very well sound-proofed. A car drives past and it's a little Honda it doesn't sound right for a period car, even if we could legalize that sound within the context of the shoot we are doing at the time.

CP: Does that mean you have to do a quick fix?

McELROY: Oh, well there are some times we are post-producing, yes. I don't think any of them are suitably directly related to background noise. The bulk is related to a performance

as to the acoustic quality of the room in which we were shooting. I think there are 30 locations in the film which means that try as we may, it's still pretty hard — which again is related to cost incidentally. It is pretty hard finding a period location that is photographically accurate and good for sound. There is a scene we had to do in what is described as an exclusive men's club and we found the old Imperial Services Club on Barnack Street in the city. Sea-station. It looks beautiful, with velvet curtains, stained woodwork, and of painting and all that, lovely. They had to shoot during the week and there's this pop record playing on a public downstairs. We just had to go with it. As it turned out we had to shoot the scenes for a number of nights. However, how many 1930's exclusive men's clubs can you think of that you could go and photograph in. If you find one where you can get good sound as well, then you're bloody lucky.

We have got a very good unit manager, Ron Matthews, who has found the bulk of the locations and he has taken as much care as is humanly possible to find workable locations and we have been very successful to date. We are building about 12 sets but that is only 12 out of 32 and that leaves a lot to find. It would have been nice to have built the whole thing but you would have added another \$50,000 to your budget, and that's just not on.

CP: Do you want to program the message that *The Cars That Ate Paris* will have?

McELROY: Oh no. Initially there were elements of black comedy within the film and we suggested before we started making the film that it was in fact a black comedy. However during the shooting stages it has developed a different feel and it is far more horrifying than funny, and the description of black comedy as probably inappropriate. People have described the film without saying it as all sorts of things and this surprised us. It has been described as straight comedy — well it's not a straight comedy, never has been.
CP: Why do you think that film is a bad thing?

McELROY: We have got to make a lot of money on the film to get our money back, we have to gross nearly a million dollars and that's a lot of money. I don't think that we can afford to confuse the people that may possibly be going to see the film. *Able People* is fairly simple to categorize — sex-comedy. Now

everybody understands what that is all about. *Cars* is a completely different kettle of fish and we don't want to get caught.

CP: You don't want to get caught with an image for the film that you don't want.

McELROY: Right. At one stage as the papers story said that *Cars* is going to become the next star of the Australian film industry, I must tell a horrifying publicity as far as we are concerned. We don't want to be the next star, we just want people to see the film because it is a good film. I mean, their motivation is clearly their problem or prejudice, nothing to do with us. As far as we are concerned it is a very strong commercial film and we don't want to discuss it in any other terms than that.

Within a month the whole situation will be different. Within a month we will have made up our mind about who is distributing the film or how we are distributing it. Consequently we will have our marketing information strategy totally worked out and probably by June we will be very close to release date, if not actually pre-releasing it, so it's a totally different ball game. We got a guarantee and we will show the film distributors that have made offers to us because they are falling over themselves. Now again this is why we don't want anybody to see it because we don't want them to preface what they say about the film. If they are sitting down writing for a sex-comedy and we give them *The Cars That Ate Paris* then someone's going to be disappointed. All they know is that the film is very good. That's the only publicly we've got to face, that's the only publicity we want and when they see it they can make up their own mind and we can then discuss with totally open minds what they believe the strategy is if they are going to distribute it. Making a film in only half the battle, you've then got to sell it. We've got to get a million dollars back for *Cars*. If we don't our sponsors have lost money. It is a terrifying thought when you think about it, it's a hell of a lot of money.

CP: How did the Paramount on *Cars That Ate Paris* end up quality work?

McELROY: Terrific. Peter Weir actually said, and he is probably right, that we saved money by shooting in Pasadena because we had less shots and that sort of thing.

But what a big price *Cars* is a terrific price, it looks so smuggy as hell. Very international and on a budget of \$120,000 or whatever, that is quite an achievement. ■



Q. Oliver

Landscape for garden party and tennis game



Hal McElroy — Associate Producer



Frame snapshots from Gordon Quinn and Keith Robertson's *ON THE TRACK OF UNKNOWN ANIMALS*

IN PRODUCTION

In view of the rapid growth of Australian production the co-ordinator of this column would be greatly assisted by individual producers and directors sending their production details to:

"In Production",
Cinema Papers,
37 Rotherwood Street,
Richmond, Victoria 3121.

35 mm

BETWEEN THE WARS

Director: Mike Thornhill
Script: Frank Moorhouse
Production: Mike Thornhill
(Director of Photography) Russell Boyd
Sound: Ken Hammond
Starring: Carol Badgery, Peter Cummins,
Arthur Dignam, Judy Morris. *Life story of a
doctor between World War 1 and World
War 2*
Shooting February and March at a \$225,000 budget.

THE CARS THAT ATE PARIS

Director: Peter Hill
Production: Jim and Paul Mulvey
(Director of Photography) John McLean
Sound: Rosemary
Starring: Tanny Camilleri, John Italian,
Malcolm Jeffs, Kevin Miles, Lisa Silles.
The inhabitants of an isolated country
town, called Paris, manage to live by pass-
ing car accidents. Final editing stages
start in April.

THE INN OF THE GANNED

Director: Terry Bourke
Production: Rod War
(Director of Photography) Brian Pothyl
Music: Bob Toole
Starring: Diana Jaffe, Andrew Kea,
Curt and Julie Melles.
1988 Story of an American twenty-something who sets out to investigate the mysterious disappearance of travellers at a lonely stretch of the Gippsland coast.

PROMISED WOMAN

Director and Photography: Tom Green
Production: Richard Brennan
Music: Graham Stanley (1st Assistant)
Sally Averis (Production Designer)
John Frawley (COP Manager)
Barry Sullivan (2nd Assistant)
Leslie Fitzgerald (Sound)
Malcolm Mulvan (Camera Assistant)
Shooting March/April on \$75,000 budget.
Story of a Greek migrant who comes to
Australia to join his family but ends up in an
extended marriage.

PEYTEREN

Director: Tim Buzwell
Script: David Williamson
(Director of Photography) Paddy Copping
Selling: David McCook

Music: Peter Best
Sound: Ken Hammond
Starring: Jack Thompson, Jackie Weaver,
Arthur Dignam.
An electrician goes to university and gets
personally involved with a Professor and
his wife. First string stage March and
April on a \$225,000 budget.

THE RENOVATORS

Director: Tim Jeffries
Associate Producer: Richard Brennan
Script by David Williamson — an update
11th of his stage play. Starring Peter Cum-
mins (Sherlock), Jackie Weaver (Holmes),
Sally Pappadopolis (Irene), Chris Haywood
(The Renovation).
Shooting May and June on a \$240,000
budget.

SUNDAY, TOO FAR AWAY

Director: Ken Hannan
Production: Malcolm Smith
Script: John Dingwall
Starring: Jack Thompson, Peter Cummins,
Max Cullen, Rob Branning, John Egan,
Sean Scully.
Events leading up to the Australia wide
1988 "Squatter's Strike". Shooting
March/April at Quays 5 & 6. Film letters
received by the South Australian Develop-
ment Corporation.

STONE

Director: Sandy Harbutt
Script: Michelle Robinson
(Director of Photography) Graham Lee
Music: Billy Stein
Sound: Billy Stein
Starring: Kate Storer (dancer), Eliza Madigan
(chorus), Sandy Harbutt (underwater), Peter
White (Polaris), Gai Culnan (Avalon).
Assassination of members of a little
group (The Grains Diggers) who in-
vestigated by Supreme Stone.

16 mm

EPICURIC

Features: length documentary on sexual
disease being directed by Brian Treloar
25th in November 1988.

IN SEARCH OF ANNA

A pilot being made for a TV series by the
"OTA" dynamic Pulse Series and Nipps

Green, starring Chris Heywood.

MATCHLESS

Director: John Pappadopolis
Script: Sally Stead
(Director of Photography) Russell Boyd
Starring: Sally Stead, Debbie O'Connell and Allan
Rusby.
The relationships and stories develop-
ment of three displaced people.
Final editing stages.
Approximate running time: 30 minutes.

TAKITTY YAK

Director: Brian
(Director of Photography) Graham Jones
Sound: Rosemary
Starring: D. B. Jones, John Fawc, Peter
Gunnery and Peter Ode.
Reason: 19th stage. 80 minutes.
Maurice Smith the world is give chance a
chance.

CEINIAL

Director: Grant
(Director of Photography) Scott Murray
Sound: Rosemary
Starring: Hana Russell, Rose Linder and
Debbie Russell.
Selling: stages. Approximate: running
time: 10 mins.
A study of an 18-year-old girl's attempts to
reconcile sexual relationships.

CHILDREN OF THE MOON

Production and Director: Bob Webb
Associate Director: Wayne Smith
Selling: Graham Jones
Sound: Rosemary
Starring: John Dugan, Alan Kemp
Scott Smith. A young man returning
from city life meets a Maori and un-
dergoes substantial emotional and
spiritual change.
Shooting: March, April.

RAINBOW FARM

Director: Rod Frank
Production: Brian Smith
(Director of Photography) Gordon Elvins
Starring: Jon Haskins, Peter, Laurie,
Gulliver Smith.

ON THE TRACK OF UNKNOWN ANIMALS

Director: Gordon Quinn, Keith Robertson
An investigation of strange footprints
found in a forest in a remote part of Vic-
toria.

YOU'VE GOT TO TAKE WHAT YOU CAN—GOING IN

A CONVERSATION WITH EDWARD LEWIS

by David J. Stratton

In Sydney Pollack's *THE WAY WE WERE*, there's a moment when Robert Redford says that one day a Fascist producer will hire a MacKintosh writer to save his movie — the inference being that the sacrifices of the Hollywood Ten and others would have been for nothing. Edward Lewis, recently in Australia to promote his Kennedy assassination film *EXECUTIVE ACTION*, was the first producer to hire a MacKintosh writer openly when he signed Dalton Trumbo to do *SPARTACUS* — yet Lewis is far from being the Fascist Pollock's film seems to refer to. Lewis' career has, in fact, been particularly smooth, firstly through his long association with Kirk Douglas and later in the film he made together with John Frankenheimer. I talked to Lewis, his wife MILLE (a producer in her own right, having made *HAROLD AND MAUDE* with Hal Ashby directing) and his teenage daughter Susan, in their Sydney hotel room.

The following interview was conducted by David J. Stratton.

CP: I think the first time I saw or wrote the name Edward Lewis was on *Spartacus*. What had you done before that?

LEWIS: The first thing I did was an early script with Midge called *Loveable Cheat*. It was a minor disaster with Charles Ruggles, Peggy Ann Garner, Alan Mowbray, Buzze Kessler, Fred Fike. It was a long time ago. 484-487 Directed by a great German UFA director, Richard Oswald.

CP: Father of Gerd Gosseld?

LEWIS: Yes. Gerd was assistant director on the film. Midge and I wrote that script at a time when we were unemployed but somehow we ended up producing the film. That was the first one. Then I did a film called *The Admiral Wren* A fairly well-forgotten O'Shea, a film also to be forgotten, and then *Spartacus*. If we got those early films out today they'd be high camp. Also did a little film that didn't work, but was a nice film anyway — *The Caroline Years*.

CP: With Nino in *Trundy* and *Dona* Serravallo?

LEWIS: Yes. Not a bad film at all. **CP:** *Spartacus* was the first production you did with Kirk Douglas. What was your business relationship with him?

LEWIS: Well, I started with *Spartacus*. I had optioned this property and got Kirk involved as an actor and lieutenant. He had a production company which had made a picture before called *The Indian Fighter* and I was the producer of *Spartacus* and partner in the ownership of the picture. And then I guess for the next seven or eight years I was a partner

with Kirk and we made eight or nine films together. Some good.

CP: You had problems with *Spartacus*. Anthony Quinn was the original director but he got fired. Presumably Kirk took over because Kirk Douglas had worked with him on *Fuchs of Glory*.

LEWIS: What really happened was that the director, Motta, was ungrateful to the project by Universal who financed the picture. He was a lovely director of really a different type of film, western like *Winchester 73*. So suddenly he had a film with four or five co-producer directors as stars in it — he had Olivera, Uzunov, Laughton and Kirk Douglas, all of whom were rather strong characters. He came on the set being the first with re-writing the new scenes and dominating the meeting. Then he came and asked to be relieved of the job. He said, "I just can't handle it, I can't control it."

CP: Is there anything of his left in the film?

LEWIS: No. He only shot about three or four days, then Kirk took over the material. He had done *Fuchs of Glory* with Kirk and was a very ambitious young man, very bright and fearless. He was given the script on a Thursday and we started him when he could start shooting and he was Monday.

CP: Was *Spartacus* filmed entirely in Hollywood?

LEWIS: No. *Spartacus* was originally filmed in Hollywood but when the first cut of the picture was screened, the writer Dalton Trumbo wrote a 60 page letter critique of the material in which he pointed out the total

absence, in his opinion, of reality in the character of the slaves and slave life. His critique was accepted to a degree and we went back to Spain. Hold on. Initially we did do the battle material in Spain. What was needed here was a group of trained guys who could parade in uniform to step — the American army wasn't fit here (you can only see them when you put them in their own uniform) — and the only army for sale cheaply was the Spanish army. We shot the battle scenes there and then went back to do the scenes of personal life, all the slave stuff.

CP: Was Herbert Lee's part written in afterwards too?

LEWIS: No. Not any recollection. **CP:** So the added scenes were, for instance, those around the camp fire when Tony Curtis does his magic tricks?

LEWIS: Exactly. All of that was added.

CP: That's very obviously back lot material, why?

LEWIS: It was at a time when the film was already very costly — and there wasn't great confidence that the film would succeed. Ben Hur had come out first and there was a negative feeling about the potential of our film. Also it had been revealed that Dalton Trumbo was the screenwriter and there was threat of pickets and so on. There for some was an unwillingness to spend a great deal of money. So colour was created in the back lot with Hollywood castles and painted-up cottages.

CP: Did you have any problems with Kirk?

LEWIS: No. He takes no pride in *Spartacus* (the only did it because he was a little bit into it, got into the language). It's the only film he ever made that he didn't write, produce and direct. He managed the film extremely well because he was the boss. He told the tough characters, the Laughtons, the Uzunovs, and the Olivera, what to do and they did it. I remember his first day on the set. He said, "You may do anything about you like as many times as you want. But when you're off finished doing it your way you will do it my way and that's what I will put."

CP: Peter Ustinov at least gave the impression of improvising in that opening sequence with the slaves and the centurion.

LEWIS: Yes, he did. You'd have to be stupid, which Kirk was not, not to take advantage of that kind of improvisation.

CP: And Laughton has that marvelous moment when he's picking up things danger is all himself with. He comes on the one Kirk's partner.

LEWIS: That is in the script. That shot was tremendous in-fighting going on here. Trumbo at that time had a little place for away in Huntington Palisades, a kind of hidden studio. It was a deep dark secret that he was the screenwriter. However as the producers saw how good it was about Trumbo, they would go to his place where they would build it up with him and try to get they scenes rewritten. Uzunov and Laughton would actually come on set with re-writes of his material, full of special routines that Trumbo had done for them.

CP: This was the first Trumbo screenplay credited to him since the blacklist.

LEWIS: Correct.

MILLE LEWIS: Who was responsible for the casting?

LEWIS: It was. When we started there was already a competitive project. It was *The Godfather*, the Kessler book. (He's) Kessler, the one who I got involved with. I got involved with him for \$100 because Paul Bennett was blacklisted and nobody was interested in the material. The competitive project was owned by Anthony Quinn and Marty Ritt and had a star, director, cameraman and a screenplay. They even announced the date for production. Whenever we were told there obviously can't be two films on *Spartacus*. The Kessler project, by the way, was a very disappointing one, because Kessler's point of view about *Spartacus* was to show how corrupt he and the slaves were and how he reveals like this had within themselves the seeds of corruption that were going to end the civil that they were fighting to overthrow. It wasn't a very pretty story. Then second way of getting our film off the ground till I added-in an 'ideal cut' — Olivera to play Crassus, Laughton, Uzunov and Kirk Douglas — and went to the only studio we had a reputation for, which was Universal, and said, "I'll get all of these people committed within a few weeks would you go with the project?" And they said "Yes." And then Paul started to write the screenplay and in a week it was clear he couldn't and I stepped around and asked who was the quickest screenwriter in the business. I had never met Trumbo, but someone named me on to him. And Dalton wrote the first draft of the script in two weeks. And it was a brilliant script, though at it said it subsequently got forked and got, but I took that script to London and put it in Olivera who loved it, then gave it to Uzunov and then they sent me to Laughton and within about ten days it was O.K. Actually it was an embarrassing time for me because the name on the screenplay was mine. It was obviously impossible at that stage of the game to expose Dalton Trumbo as the project would be killed. It was a screenwriter. And when Olivera read the script he was so impressed he announced me with great fanfare to being the greatest screenwriter he'd ever encountered.

So here I was in London under the threat of prison? But the film was out and within about six weeks from when we started I did the whole thing. The last time in the script, the opposition was taking ads on the back page of *Variety*, pictures of Tony Quinn in the slave class and a little drama in his hands with date of production below.

CP: How did you get Tony Curtis, who was a big star then, to play with Trumbo's part?

LEWIS: Secretly. Universal had commitments with him. They spilled the film would be very costly so the more stars the better. So Tony Curtis was delivered to us, as was John Gielgud.

GP: The scenes between Oliver and Curtis were particularly interesting because it was one of the first films — and certainly big budget films — where a homosexual relationship was presented.

LEWIS: Exactly. We were nervous about that too. The scenes were not by the makers in a lot of places. I think the most interesting part of the whole film was the backstage going on about *Trumbo*. As soon as we got started we decided to interview first he was the screenwriter — he discovered it, he'd been working for almost no money — and suddenly chance and magic revolved. We were told we'd all be named, dialogue would fall on the heads of all the executives.

NILLIE LEWIS: But the blacklist wasn't broken because one man got a credit.

LEWIS: I wouldn't say it's over yet. There are still writers it would be very difficult to employ. Also there is certainly a great number you can't use. We have it with Executive Action now — we're concerned in America. I don't know if you know, but the commercials for the film are not played on TV by any of the networks and by only a few of the independent stations and lately the radio stations affiliated with the networks have refused to take the commercials. That surprises you?

GP: Yes it does. Going back to your association with Kirk Douglas. *The Last Sunset* didn't really come off.

LEWIS: It was a disaster.

GP: It was another Trumbo screenplay with Robert Aldrich as director. What went wrong?

LEWIS: I'm not prepared to say it went wrong. I always thought it was a disaster and then I read an interview in *Time* magazine a few months ago by a man I think is one of the three or four great directors around — *Resnais* — and he said there were two films that influenced him. I forgot the second one but I'll never forget the first one because it was *The Last Sunset*. However it just didn't work commercially. The last thing we did was *Loudly Are The Bells*, which was directed by David Miller who did *Executive Action*.

GP: I saw that recently on T.V. It's a fine script.

LEWIS: Trumbo thinks it's his best script.

GP: Was it commercially successful?

LEWIS: No. Total disaster everywhere. The film was judged by the distributor, Universal, to be a western. They thought it was a western. They opened it in a western in multiple in Texas — they opened in 30 or 35 cities with huge western fanfare, rodeos and puppet queens to be poked and so forth and, of course, the film died because the audience they were attracting, that is the western buff, was totally turned off by the film. So it did no business as a western and the film never played New York City and was never reviewed by any New York newspapers or magazines until a year later when we asked the *Time* magazine reviewer to see the film, and he gave it one of the great reviews of all time. But the film to this day has never played New York City.



Producer Edward Lewis, left, and Director Stanley Kubrick



John Sturness and Kirk Douglas in Kubrick's *SPARTACUS*

SOUND

IN CINEMA

Some Observations Towards a Theory

"Why are we concerned with art? To enjoy our freedom, exceed our limitations — fulfil ourselves." — Jerry Groszowski

"The call is to live the future. Let us join together joyfully to celebrate our awareness that we can make our life today the shape of tomorrow's future." — Ivan Illich

"Because of technology, we have reached a point at which it is possible to manipulate reality itself in order to create new legends. It may be that legends must replace the contemporary society to be achieved primarily through this language." — Gene Youngblood

PREFACE:

The writing of this article has been an extremely frustrating exercise. In the process of analysing film-sound, I found myself continually torn pained between contemporary cinema as a complexly deficient process that is out of sound. This is probably because sound has always been an abstract art and most commercial cinema in particular, plays to a large degree on the real. Or to state it more crudely: Most films today do not even frontiers, exceed limitations, extend awareness or manipulate reality in order to create new legends. On the other hand, it seems to me that the cinema more than any other art-form has potential to do these things.

This article contains only a peripheral delusion of the above statements. I will have to assume that readers are familiar with the sort of ideas exposed in Gene Youngblood's book "Expanded Cinema" and have at least some sympathy with them, in particular the following:

"The exercise of cinema is precisely dynamic movement of form and color and their relation to sound."

This article is concerned with an examination of the last part of that statement.

The film soundtrack as electronic music

A film-maker generally constructs his soundtrack in three steps:

- (1) Dialogue is either recorded on location or dubbed later.
- (2) Sound effects may be recorded on location, but even then most of the best effects are dubbed later to give the cinema greater impact. (The best example of this is Hitchcock's *The Birds* in which all the bird-sounds are electronically produced.)
- (3) Music (if any) is added and mixed to reinforce the message or message contained in the film. Either the film-maker drives through his

record collection to find something suitable (e.g. 1960s) or if time and personnel are available a group of musicians and/or a composer are employed to write/play something which fits and is then recorded (e.g. Hollywood Westerns). As an aside it may well be noted that the former method is generally more successful as 1960s, *Elvis Madigan*, *Death is Vain* and a host of other films demonstrate. In an age of mass-recording the choice is wide and one does not need to run the risk of hiring a mediocre composer.

To demonstrate the absurdity of the above procedures, it is necessary to examine carefully the nature of "electronic music" and to rid ourselves of the many misconceptions surrounding this term.

Most people consider electronic music to be those strange sounds produced by such devices as the "Moog" synthesizer. These sympathetic with the misconception consider the synthesizer to be an existing new instrument placed in the hands of a musician or composer and used by him/her to create music of a "new dimension". The film-maker considers the electronic musician with awe, as somebody who can create exactly the sound he requires and sound "modern" and "experimental" at the same time.

There is, however, only one reasonable definition of electronic music. It is "very noisy sounding sounds which at one stage or another have been electricity and transformed as audible events through speakers".

Such a definition is reasonable not only because it is alternative, but because electricity, in an innumerable number of ways changes sound in the process from input to output. Electronic music as we now know it, is concerned with the synthesis and manipulation of these changes. An electronic composer is simply somebody who attempts to understand these changes and manipulate them to aesthetic effect.

For example in what has become known (God knows why) as the "classical" electronic music studio, music is composed by means of the tape-recorder. Sounds are recorded, played back at various speeds and re-recorded, played back and recorded again until the original sounds are manipulated and mixed in a way completely analogous to the imaginative editing of a film.

The synthesizer is not just another musical instrument, although it is treated as such by rock-music and others. Instruments are sound-producing devices manipulated by a performer. The synthesizer, like the tape-recorder, is based

primarily on sound-manipulation rather than sound-production. The turning of one knob a fraction of a turn on a synthesizer can create a whole series of interesting musical results while pressing a piano key a full inch will produce only one slightly defensible musical result. The added dimension of manipulation completely changes the nature of the human act.

From this we conclude:

- (1) The film sound-editor is an electronic composer and his "musical-theatre" is the film's musical "score". It is by now an electronic media in sound-manipulation devices and not the hard "topper".
- (2) Film-makers, by definition, "electronic music".
- (3) The basic misunderstanding of film producers and film composers is that music must be revealed by electronic equipment rather than produced by it and manipulated by it. This accounts strangely with Slavko Vorkapich's statement about film-making techniques: "Most of the films made so far are examples not of creative use of manipulation devices and techniques, but of their use as recording instruments only."

Fundamentally just as cinema must be liberate from inside and outside, so the movie soundtrack must be liberated from "music" into the creative use of sound resources.

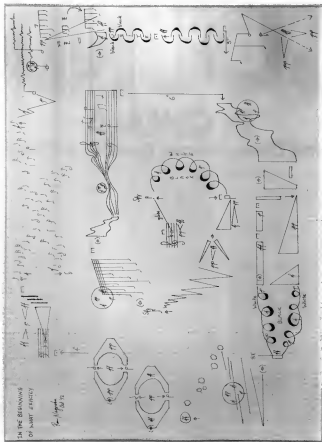
In practical terms, this is much less difficult than it might first appear. Every film-sound contains several high-quality tape recorders, the best in recording and reproducing equipment and excellent mixing facilities — in other words, it has all the essential components of a good basic electronic music studio. The addition of a small synthesizer (such as the EMS Synthi AKS with a mere \$1,000 or so) could multiply these existing possibilities ten hundred fold.

Synthetic Cinema

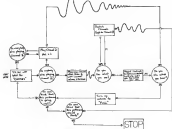
"Synchrony is the 'behaviour of a whole system unperceived by the behaviour of its components or any sub-assembly of its components' — R. Buckminster Fuller"

In nearly all films the behaviour of the whole can be strictly defined by the behaviour of one sub-system — the images. Even Gene Youngblood in his definition of the essence of cinema seems to add "reliance to sound" as an afterthought.

We are of course entering highly speculative territory. Artistic relationships are notoriously difficult to define and when defined are usually found to be quite arbitrary. The best approach to



"Sound Music" by R. Wagner. This is a technical diagram showing the mechanical and electrical components of a film's sound system. It is divided into several numbered sections (1) through (10) and (11) through (15). The diagram illustrates the intricate mechanical and electrical systems of a film's sound reproduction, showing the mechanical and electrical components involved in the process.



See Nagorska — The flow-charts for computer-assisted music are a developed formal means by which control is based on a rational logical method. In this paper [7] we have simultaneously by flow or more precisely with a 120 of such the objective. This is of a computer's capacity as required by the subjective ability of performer's reaction to create an additional audio-visual experience.

our problem — that of establishing a basis for the dynamic relationships of things and sounds — may be to associate some films in which at least a attempt has been made to establish such a relationship. My chosen have been fairly arbitrary and readers may know of many better examples, but hopefully we may through them construct the beginnings of a theory by which sound can be included in the syntactic equation.

Conditioned Response

Our response to nearly every situation is conditioned by the cultural and social norms of the society in which we live. Nearly all films rely almost completely on the act of playing on the conditioned responses of the audience. A classic film-producer mixes on track in the way he wants us to. Horror movies and westerns constantly attempt to frighten or horrify the audience or the not quite so facile. "Thrilling" music can transform a quite ordinary scene into one filled with suspense before the inception of some violence. Hitchcock demonstrated this technique perfectly and played with our responses conditioned by previous films.

A much earlier example of this technique extended to soundtracks is Kubrick's *A Clockwork Orange*. Most obvious is the "Singing in the rain" type sequence in which a song we all like is used to make our response to a horrifying scene at the least, ambivalent. But further to this, in this film Kubrick rejects his record-collector (his body in 2001) for his friendly neighborhood composer (Walter Carlos) who produces a grand electronic version of Beethoven's 9th Symphony. *A Clockwork Orange* is a negative film. It reminds me very much of John Cage's statement "How to improve the world — you will only make matters worse." The implication of using Beethoven's statement of faith in the Brotherhood of Mankind in the response to a young man's extremely anti-social act should be quite obvious. It is all the more ironic to see the record of the soundtrack to this film become a best-seller. The same point was made even more forcibly 40 years ago, when Hitler declared the Ninth to be his favorite piece of music.

Kubrick may be clever, but he still sees his equipment for recording purposes only. The field of conditioned response has been explored thoroughly in music, but has seldom been used in a soundtrack with an understanding of the manipulative responses of the media. The following questions should interest any film-maker interested in the "trick".

What do we feel when a well-known and loved piece of music is played down or played at half-speed?

What response do we have to a deep voice starting from the creak of a small girl's

played backwards?

When dramatic sequences can accompany a composition like Lukas Foss' "Baroque Variations" in which familiar music seems to last longer than only half heard?

What images are suggested by Charles Ives distorted bits of American?

As for instance is a superb film, but it has always seemed to me that Fellini missed a perfect opportunity when he made his soundtrack.

Beyond the Frontier

Art, however is concerned with more than the conditioned response of its audience. It strives to go beyond the frontier into the creation of new relationships, new excitement. It is a form of research in which we do in fact attempt to calculate our awareness.

One of the few film-makers to realize the difficulties of soundtrack was Gyula Weller. In his *Metropolis*, he went as far as to create his soundtrack before any film was shot and a sort of "reverse dubbing" was used during actual filming. The result is interesting, but disappearing, probably because two wrongs don't make a right. *Citizen Kane* is a much better example of a film in which the soundtrack is thought out carefully as a whole — the notes of the scenes become part of the music. The climax itself has become the musical score.

But Weller, like most film-makers, faces a basic problem — that of his script. A film-script is a list of suggestions for a group-theatre process. It is to attempt to create a conceptual and syntactic whole, a script-maker must "translate" as well as "visualize". The *Metropolis* script shows that Weller has understood the comparative difficulty of the former process. To imagine the "right" sound without intelligibility visualizing as much as well-nigh impossible. A series of sounds then becomes a series of images in the imagination. Visualization, unfortunately because visualization. Sound, however exists in its own right and its relationships quite apart from the objects that produce it — and these relationships cannot be expressed in a film-script.

In fact I would claim that any good film, like any good piece of electronic music, creates itself. The electronic composer realized from the onset that a strictly defining musical score was irrelevant in a non-relational medium and that he had become an improviser, almost with very definite aims in mind. The composer (in a way analogous to Andy Warhol, but years before) threw away his score and started to listen.

The best film I've seen follow exactly this procedure with both music and sound. Two examples from the small number I've been printing in this magazine will suffice.

Maurice Kagel's *Ludwig Van* is a film written

to celebrate Beethoven's 200th birthday. The average digital parts of Beethoven, paintings, sketches in a field, Beethoven's house with a secret guide showing you his birth. All of this is set against a noisy collage of Beethoven's music. Kagel's method was to decide on a subject — Beethoven — and form — collage. The result is delicate, improvised. The result is a superb play on conditioned response.

Terry Riley's *Music With Balls* is an entirely different experience. You might describe the making of the film in detail and I will not repeat it here. What is important is that Riley has constructed a sequence in which the film quite literally, creates itself. While no aspects of the conversation are left to chance, virtually the whole film is created by chance. In this case the form is the medium itself, given an opportunity to operate and to integrate all of its components — music, sculpture, events and values into a completely absorbing audiovisual experience. The message is clear: the project are of a medium involves a thorough understanding of that medium.

In Australia at the moment film, film-making is particularly important. We are about to be hit with FM radio, color TV, video-cassette systems and computer applications which have already changed the nature of music and cinema in the United States. At a time when a premier Arts Council is providing so much money for research, it is to be hoped that Australia's newly-blooming film industry does not suddenly collapse with financial shock.

Finally, a tentative suggestion for research. Scientific relationships between visual and aural images are highly difficult to establish and the suggestions in this article rely largely on connections placed from experience.

It would seem likely however that any positive work in this field would begin with an examination of that which speed and film have in common, their persistence in and through time. Time, it seems, is based on change and has something to do with energy. So far we have groped towards an understanding of it through the Theory of Relativity and through Einstein and Primitive mysticism. Perhaps, synthetic cinema will involve research into the nature of time. In the regard alone, it would seem that film-makers and electronic musicians could have some profitable discussions with each other.

Ros Nagorska.

References:

1. Jerry Gotroff — *Towards a New Theatre* p.21
2. Leo Black — *Contributions of American* p.4
3. *Music* — *Completed* — *Expanded Edition* p.136
4. *Idol* p.127
5. The definition is that of FM. Alan Charles Freeman gives a definition in *Mathematics University* in November 1971.
6. *Unpublished* p.174
7. *Radio* *Unpublished* p.174

TOKYO STORY

Andrew Pike looks at the state of Japanese Cinema.



As soon as you walk into a cinema in Japan you know that something is wrong with the film industry. In a country where over-staffing and 'service' are a way of life, it is strange not to find someone to greet you at the door or to show you your seat. Not only is staffing minimal, but in some small cinemas tickets are even sold by a coin-in-the-slot machine. The cinema tend to be either large, gloomy barns with bare concrete floors, or tiny, claustrophobic dug-outs which shudder as the trains go by. There is no sign of the Australian style of 'luxury cinema'.

The major cinemas, although owned by the big production companies, show mainly imported material from America and Europe, even in the 'joromo' field for which Japan has a somewhat exaggerated reputation. The main local releases tend to be 'opposites' like *Karekura Ichizoku* ('The Recluse Family'), a 3½ hr., all-star saga of a powerful business family, or assembly-line samurai adventures and sentimental comedies.

In 1974 companies continued to make adjustments to ward off the effects of the depression in the film industry. The Toho company, for example, reportedly mastered all of its resources for one big spectacular movie, *Nippon Chibutai* ('The Submarine of Japan') based on a novel that has been in the best-seller lists for months. Despite the enormous cost, Toho have made a movie that looks cheap: the special effects were better in *Destiny All Monsters* and the human element concentrates on scientists and politicians who talk about the atomic off-screen. The story begins with a series of earthquakes and volcanic eruptions which signify to Japanese scientists that the islands will disappear beneath the sea sometime within the next two years. The government is faced with handling the chaos of the first wave of eruptions (most of Tokyo is destroyed) and with trying to evacuate the entire population of Japan. The most interesting element in the film is the politics of the evacuation negotiations: China is depicted as the only genuinely friendly nation and Mao is especially gracious in assuring the Japanese that he will help by taking as many people as necessary. The USA is scarcely mentioned, and Australia is singled out as the male representative of disinterested foreign nations who are reluctant to believe even that a problem exists. The Japanese ambassador makes a formal request to Australia to re-settle five million Japanese refugees, and from his business country retreat (ironically situated in a beautiful valley of fertile, unoccupied land), the Australian Prime Minister sips a sherry and informs the ambassador that he would rather save Japan's oil treasures than five million people. I can see the movie being considerably shortened for overseas release.

Elsewhere, in the face of widespread industrial rationalisation, Toho's Mifune's

own production company has turned to television, with Mifune himself making his first TV appearance in a new series of hour-long samurai adventures, *Koya no Saruwa* (roughly 'Samurai of the Wilderness'). Although visibly ageing and overweight, Mifune still has an imposing presence on the screen, with his fine samurai posture and swagger and his berserk sword technique. The series is produced with all the smooth pyrotechnics of better TV commercials, but most of the stories seem to be too sentimental and slight to have much to offer Western audiences.



SHINODA SARAGAWA, right, in the blind girl in TSUKAGAWA JONGARA — RUSH

Among the independent producers there have been a few casualties, including Oshino's own company which closed recently, but the centre of most independent activity has continued, since the late 1960s, to be the A.T.G. (the Art Theatre Guild). The A.T.G. was established in 1962 to import commercially difficult art films for the group's handful of cinemas scattered around Japan, primarily in Tokyo and Osaka. Although it is still importing films (the latest is *Muriel*), since 1967 the A.T.G. has been co-producing films with independent film-makers, supporting them with finance and guaranteed exhibition under optimum conditions. Although the A.T.G. is restricted by the small number of its theatres to producing only a few films each year, they are all hand-picked projects, and the list is impressive, including Oshino's *Death By Hanging* and Bey, *Immortal's A Man Vanishes*, Shinoda's *Double Suicide*, Matsumoto's *Pandemonium*, and two films by Susumu Hani, *Inferno Of First Love* and *Morning Glass Schedule*. Soon to be released is Shinoda's new film, *Himiko*, the story of an ancient queen of Japan, played by Shinoda's wife, the former comedy star, Shiina Isuzu.

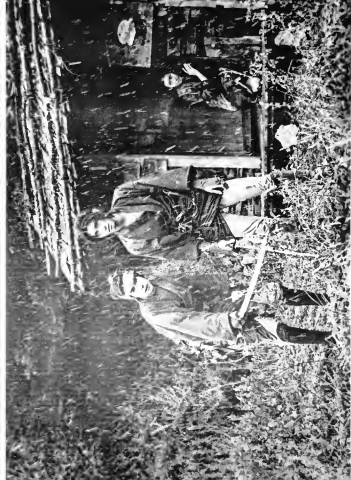
A.T.G.'s first release for 1974 was *Tsugunaga Jangara-Bushi* (roughly 'Song of the North Country') directed by Keiichi Sato. The film was ostensibly inspired by

a troupe of blind women singers who actually live in the north of Japan and perform widely around the country, and by a famous series of blood-red paintings about these women by the artist, Shizuko Sato. But there is more of the singers and the paintings in the film's publicity than in the film itself: the story follows the exploits of a young con-man who comes with his mistress (a bar hostess) to a small fishing village in the north. In this new environment the hero is at first bored until he is attracted to, and tries to rape, a virgin blind girl who is involved with the singing troupe. After a violent argument,

his mistress leaves and the boy settles down to an idyllic existence with the blind girl, and the stage seems set for a happy ending. But in Japan unhappy endings are the rule, and are often as arbitrary as the happy endings attached to some Hollywood movies. So, shortly before the end two gangsters from out of the boy's past arrive in the village, corner the boy and pin him through the stomach to a wall.

Although it will probably tear the world's festivals this year, it's a disappointing work, photographed primarily through a telephoto lens and performed with the sort of middle-distance stances and vacant pauses which typified many Italian films after *L'Avventura*. The first phase of the film, showing the tension in the relationship between the bored youth and his older mistress, is simple and strong, bolstered by the director's gradual exposition of his impressive setting. But when the blind girl is introduced, the film begins to slip into sentimentality and melodrama with the attempted rape, unexpected arrivals at awkward moments, much hysteria, and finally, the climax of desperate violence.

The main distinction of the film is the performance of Kyoko Enami as the mistress: she gives her role so much dignity and sophistication that it becomes almost laughable when the script requires her to express concern for the callow youth who



exploits her so blatantly. It's a good example of the actress being greater than the film and giving the lie to its manufactured emotional conflicts.

By far the most impressive of A.T.G.'s recent releases is Kôji Ichikawa's *Masamichi*, co-produced with A.T.G. after Ichikawa's disagreements with the major production companies. A fresh and vigorous black comedy about three young would-be samurai, it is one of Ichikawa's most fully realized works. Throughout the film sudden shifts of mood from comedy to pain or anguished stress the danger of the game that the boys are playing and the tragedy inherent in the adult samurai rules of duty and obedience. Through their desire to be honourable samurai, the boys are led into situations which deny their youthful love of life: one is driven to kill his father because it is ordered as a test by their master, and is thereby trapped in the service of an ideal of obedience which he gradually realises is treated all too lightly by the others. The force of the film is contained not only in Ichikawa's rigorous concentration on the issues at the core of the film, but also in the superb choreography of the sword fights, and the sheer beauty of the images of nature which permeate the film—the waves which signify the death of one of the trio, and the mountains and fields in which the story is set. A film as stimulating as this from a director of the 'old guard' makes it especially meaningful to talk of old and new cinema in Japan.

Underneath the A.T.G.'s main cinema in the entertainment centre of Shinjuku in Tokyo, is a tiny theatre called the Scorpion which looks as though it was originally an air-conditioning plant room. Here, where every latecomer has to walk through the projector beam and where a 'Scope film is screened partly on the ceiling rafters, is the most active commercial centre in Tokyo for the screening of independent and experimental features. It was at the Scorpion that Peter Kingston presented his films in a programme called 'A Cinema Message From Sydney' in November last year. Among the highlights of this year's schedule at the Scorpion has been a long season of the three 16mm features completed so far by the independent director, Kôji Kamei, in one mammoth and rather disturbing programme.

Of Kamei's three films, the earliest, *Majinetsu* ('The Desert Archipelago') made in 1969, is the most coherent and accessible, being the episodic adventures of a young Japanese Candide as he finds out how treacherous the world can be. The film opens with the hero being repeatedly whipped by nuns in a convent in which he has sought refuge; later, in a staggering sequence, he pulls himself into the womb of one of the nuns — a gruesome, messy sex, far more palpable than anything in *Fantastic Voyage*. Soon

after he gives birth to a baby from an angry cancerous growth on his back but later has to kill the child when it suddenly grows too out-sized and smart for him to cope. Although *Majinetsu* is the most formally constructed of Kamei's films, its degree of grotesque fantasy ultimately becomes very wearing, since most of it focuses monotonously on pain and suffering, and the hero descends into a strolling and sadistic creature with no positive attributes to relieve the film's gloom.

The other films by Kamei sustain the level of grotesque imagery but are much less controlled, and the second feature, *Goodbye* (1971) is quite slothy in its depiction of another pilgrimage through a weird world in which an overweight prostitute tries to rape the hero in the sand-dunes, and where cameras are continually clicking and whirring. The new film, *O Kaku* (roughly 'The Kingdom'), completed in 1973, is a particularly long and erratic piece about a boy who starts to turn into a bird. After crawling inside yet another womb (this time of a duck!) — the same set as used for the man in the earlier film, but far more gruesome in colour, he arrives on a tropical island populated by giant lizards and turtles (with which he tries to copulate) before (presumably) liberating himself arduously from the confines of human civilisation. For all its positively demonic range of shock imagery and action, *O Kaku* is unfortunately too slow and self-indulgent to carry half as much impact as Kamei must have intended.

Some of the most important independent work in Japan is being done by the writer, Shûji Terayama, director of *Throw Away Your Books and Go Into the Streets* which Anthony Ginnane is distributing in Australia. Although the film is far from a failure, Terayama has said that it was a disappointing experience. He had adapted the film from his own play and had apparently found the film medium to be too technically limiting. Now he tends to work with all media rather than specialising in one. Earlier this year he gave a series of multi-media 'poetry montages' which included readings of his poems, rock and jazz bands performing his songs, video effects, movies, or well as live action staged by Terayama's acting troupe. An exhibition of photographs by Terayama was mounted at an art gallery in February, and his new play, *Mojo Shikan* (roughly 'Blindman's Lenten'), was performed primarily in total darkness, with the action going on around and above the audience, with occasional matches being lit and bombs exploding. Through all of these 'theatrical' works, Terayama conducts his efforts with an extraordinarily cool personal manner, and one can't help but admire the sheer professionalism of his work and the large troupe of technicians, musicians and actors who

work with him. Perhaps he may eventually make it to Australia, since his troupe is often travelling abroad on grants from the Japanese government, and later this year visits New York.

Terayama's few films reflect the considerable changes in style through which he has developed since the early 1960s. His first film, *Kanaka* ('Frasquer'), was a short 16mm piece of surrealism showing made in 1969, very similar to many 'first films' by a lot of 'underground' film-makers, even in Australia. But by 1970, in *Empire Tomato Ketchup*, a 30 minute wordless fantasy, he had grown closer to the stage and the film is a basically simple idea (children act out the roles of adults in situations of war, prostitution and mayhem) performed in a series of grotesque variations. Even now, perhaps, there may be trouble with the Australian censor if it were imported, and one can't help feeling that Terayama made the film simply because of difficulties of accumulating so much sex and sadism on the stage.

With *Throw Away Your Books* — which he produced with A.T.G. in 1971, Terayama moved away from the manipulation of anonymous human bodies, to a much more personalised material. The title is not intended as a call to revolution, but as a protest against what Terayama sees as the post-war growth of a book-ridden education system and excessively literary intellectual circles: he is calling for students to put down their books and second-hand knowledge, and go into the streets to experience life as it is really lived. The film uses many of the techniques of 'experimental' cinema (black screens, white screens, sustained images, repetitions, superimpositions) in a highly controlled and formal method to tell a sympathetic story of a boy whose education is derived from the 'street' and whose ideals are frustrated by the circumstances of his life. In one scene the boy runs blindly down a railway track, the camera running ahead of him, with the image swinging wildly for several minutes without a break; the painful image, coupled with driving rock music, is a very strong expression of the boy's frustration and the violence inherent in his mood. With its cunning sense of humour and its spectacular visuals (especially the brief 'hail' of an American flag burning to reveal a couple making love in a railway tunnel), *Throw Away Your Books* is a very fine sample of Terayama's work, and one hopes that it won't be the last to reach Australia and that some enterprising body will support the man himself.

Note: The above comments are based on viewings of unsubtitled films, with explanations usually provided after the event by Japanese, which has made it difficult to do full justice to the films concerned. Japanese names have been given in the Western form of surname last. ■



Mr. Baxter with camera.



A scene from Malloy on the Beach.

FILMOGRAPHY:

COMPILED BY Ross Cooper
 SOURCES: Miss H. Brown, M. Watson, E. Williams, A. Fair, R. Cooper, (unpublished)
 UNIVERSITY, C. Brown, Anna Marie Spink, (unpublished)
 along, Melbourne (1910) and The Yellow Peril
 along, Melbourne (1912)



Sessy Baker leaping from one motor car to another after the ups in THE ENEMY WITHIN.



LILY MALLOY

Whose work in that fine Australian film, "The Enemy Within," has been much admired.



FILM UNDER ALLENDI

An Interview With Dario Pulgar

Dario Pulgar was head of the Distribution and Exhibition section of the government-supported "Chile Films" until the right-wing coup of 1973. A week after the coup, he sought refuge in the Canadian Embassy in Santiago, where he stayed for about three and a half weeks, until he was granted permission to take asylum in Canada. In this interview, conducted by Montreal correspondent Dave Jones, Pulgar describes the emergence of a Chilean cinema cut short when it was in his risen about to flower.



CP: Dario, perhaps a good way to begin would be for you to explain how you got involved in the Chilean film industry.

PULGAR: I was a journalist in Chile when, around 1967, I was given a Fulbright scholarship to study film at Stanford. After that, I joined the Special Projects Unit at KQED in San Francisco. I was working there with Saul Landau on his documentary about Fidel Castro. Later, he extended it to a 3-hour feature, and I worked on that as a production assistant and a translator of texts.

Landau went to Chile in 1970, and I went back with him, to work on a fictional film, *Que Hacer?* This was just before the Allende election. It was a joint production, with some American actors and some Chilean actors. Landau directing the Americans and Saul Ruiz, an old friend of mine, directing the Chileans. It was supposed to be a dialogue, a film dialogue, an interchange of opinions between some American film-makers and some Chilean film-makers.

CP: Is the title *Que Hacer?* meant to be taken in the same sense as Lenin's *What is to be Done?*

PULGAR: It was a kind of debate about the future actions of the Chilean left—different ways to achieve socialism, such as elections, as the Unidad Popular had chosen, or through violent revolution.

CP: Had a basic theme intrinsically as in Chile?

PULGAR: Internationally, at Cannes and Venice. It has been shown in the U.S., but never in Chile. **CP:** Why never in Chile?

PULGAR: For many reasons. For one thing, while it could have been a good film, I think it was bad. We tried to mix two cultures, and it didn't, in this case, work too well. And it was made for international release. When we got our print, it had to be subtitled into Spanish. This would take time and money. And the film was caught around the time of Allende's election, when most of us got involved in other things. Ruiz, for example, wanted to make another film, so I produced with him a 3-hour feature called *The Penal Colony*, based on Kufner's story.

CP: Did you do this independently? **PULGAR:** Yes. It was not working for the government. . . . It was an interesting film. There are groups in Europe, said some in North America.

After that, we and other film-makers started producing propaganda films for the upcoming district elections of March, 1971, when the Unidad Popular secured its percentage of the popular vote. I considered doing this kind of work until around the middle of 1971, when the government asked us to work within the structure of the new government film industry.

CP: What do you mean by "government film industry"?

PULGAR: This will take some explanation. Around 1964-1969, two important Chilean directors made a pair of films that were considered the birth of a new cinema in Chile. Ruiz Ruiz: *Los Tres Tristes Tigres* (Three Sad Tigers) and Miguel Littin made *The Juchal of Nebelheim*. The Allende government named Littin as president of the Chilean film industry.

Okay, what does this mean? That is, what was the president of? Well, there was production, dis-

tribution, exhibition. Let's take production first.

We inherited a very big studio, which was built in 1940 and supplied with all the sophisticated equipment of the times. Macbeth cameras, RCA sound equipment. It was a huge place with a huge shooting stage. But it was run down, and the conception of film-making had changed completely.

CP: Had the facility been used at all? **PULGAR:** It had been used in the forties—but wrongly. The government had believed the country should be developed industrially. . . . and

film was an industry. So they supplied all the advanced techniques of the times.

CP: Could anyone see the facility? **PULGAR:** Yes, independents, anyone.

CP: Did the government use it? **PULGAR:** They produced a newspaper, but the facility was almost primarily as a service to the industry. Money was also given. But the criteria used were showed. People started making films like *Hollywood Is Like This*. Crazy. The film people and government had no idea what building a national film industry meant. They were trying to copy the model of Hollywood, and also the models of the Mexican and Argentine film industries. . . . which were modeled after Hollywood, too.

It wasn't very profitable. Chilean films had to compete in the Spanish-speaking market of Latin America. Production declined drastically in the end of the forties and then there was one or maybe two productions a year until the late sixties, when Ruiz and Littin, independently of this scheme, made their two films.

We inherited this. Also, the Frei government had bought a lot of garbage. They bought a complete film set for \$100,000. This arrived in Chile in 1968. It required a big building, but we had no money. So we had a complete set just sitting in boxes for four years. They also bought a picture in power generator, that would give power to a city of 30,000 people. This reflected what the Christian Democrats thought the Chilean film industry should be. They wanted to convert Chile into a sort of Spain—a cheap place for Americans to come to make films. We had all the raw material: doctors, labor, insurance, and that generator, which was used only once, when there was a power failure during some U.N. conference.

So we inherited that, too. But we didn't have what we really needed—actors, scripts—and no money to buy them. We approached the Soviet Union. They sent some big film people to advise us. They looked at our big, useless studio and said, "It is not big enough. And you can't extend it, because there are houses in the way. Where are you going to shoot outdoor scenes? You have to build a much bigger studio."

CP: Something like an outdoor studio? **PULGAR:** Yeah. And they said it would cost ten million dollars. So, when even the U.S. is doing away with big studios, the Russians wanted us to have one.

Yet, despite all our problems, our studio equipment and wiring scheme, by 1972, just before Allende was overthrown, we were already expecting 1976 to be the year of the Chilean cinema. There were two aspects to this. One, the government was about to set a unified production policy. We had scheduled a conver-

tion for October, when all interested filmmakers would come to present and argue for their views. All points of view would be represented. Some people thought we should model ourselves largely after the Swedes. Some people preferred the Cuban film structure. Others liked the Polish, the Czech or the NFB approach. We were going to discuss all of this, and the policy of the government would be set by the conclusions of these filmmakers.

CP: The government would not set an effective conclusion the filmmakers could?

FULGAR: That's right.

CP: Would any filmmaker have access to the cameras?

FULGAR: Yes, it was absolutely open. Now, that was out against the government's rule in production. The other aspect to our utilization at a year of the Chilean cinema was that meanwhile a lot of activity was going on independently of the government. In 1973-74, there were about twenty feature films produced independently. The government and independent producers were about to merge.

CP: There were twenty independent features, how many government-sanctioned ones?

FULGAR: None. We never got that far. But the government was producing a new record, for the first time, every fifteen days.

CP: Like in the forties.

FULGAR: Yes. And also documentaries 10-15 minute 35mm color documentaries, also for the theaters. We had made about 200 under Allende.

CP: What sort of subjects?

FULGAR: All kinds. What the government was doing... problems of women... building industry... agriculture. What in Canada they call "sponsored" films.

CP: Were any of these documentaries produced fairly independently, like giving the filmmaker some money to make a documentary on something he was interested in?

FULGAR: They were mostly sponsored, but freely. Lina was out, but the filmmaker could work within that. I mean, we would say "Make a film about women." That's pretty vague.

CP: So they were fairly independent in the way in what viewpoint to take?

FULGAR: Yes, the filmmakers initially had little contact with the sponsors. The sponsoring agency would come to us, and then we'd find a filmmaker to make the film. We were also trying to develop some completely non-sponsored documentaries, where we'd give money, like you say, to a filmmaker to make a film on some socially-relevant problem. We got out, by Patricia Guevara. The answer to October, about the truck owners' strike in 1972. The film was about how the workers coped with it.

CP: This rather loose relationship between the sponsor and the filmmaker was there a philosophy behind it?

FULGAR: It just happened that way. We were too busy to do it on purpose.

CP: Did any government departments object to some of the films made for them?

FULGAR: No. They were too busy, too.

CP: Did many filmmakers make use of that freedom?

FULGAR: Yes, they did. Although the top directors were engaged in making their features outside the studio, so they had no time. The short films were made by a new group of people who emerged, young people giving expression in the short film... That, briefly, is what was happening in production. I got called in to work on the distribution side.

When the Allende government took power, the situation in film distribution was similar to that in many other parts of the world... with eight major American distributors controlling most of the market. Chile was importing approximately 300 films a year, of which 80% were distributed by the major American distributors. They were mostly American films, at films produced in Europe with American capital... or films they bought for world-wide distribution... they even had some Russian films.

Well, the Americans would bring their films in, make a lot of Chilean money... credits... consider it a subsidy, and send it back to their central office in America. Now, the Allende government had serious problems with hard currency, and we were not going to permit more dollars being taken out of Chile. It is important that people see films, but it is also important that a huge amount of money isn't taken out of the country. The Central Bank determined that this should be stopped. So we established a system which did two things. One, that the government would create its own distribution company. Two, that the market of about 300 films a year would be divided into three equal parts, 100 films each. 100 would deal with the American companies. They could import 100 films a year. 100 would go to the new government distribution company. And the third 100 would go to private distributors in Chile. (There were a few little companies who'd go to Europe each year and buy private).

CP: So that last 100 is where you'd get to see European films.

FULGAR: And also through the government's 100, too. These quotas had to do with the 300 foreign films that the market could handle.

The government would buy overseas, just like the private companies. We were trying to get some open trade into it.

CP: Could the Chilean public carry more than 300 films a year? I mean, from their own production?

FULGAR: Oh, yes, sure. Besides the quota system, the Central Bank determined that for each 100 films, the average royalty paid could not

exceed \$2,500... so that a maximum of \$250,000 could be spent on each 100 films. And for any one film, no more than \$40,000 could be spent.

CP: What would the price for a film like "Love Story"? Would you get a \$40,000?

FULGAR: What if we sent for the Americans so that they could take only \$250,000 out of Chile, no matter how much they made in Chile. Before, they could make that much on just one film.

CP: This new procedure would seem to discourage them from trying to fill their quotas of 100 films.

FULGAR: That's what happened in 1971, we had no American films. The big companies left their personnel and their offices in Chile, but withdrew their films.

CP: That didn't mean an American independent film couldn't.

FULGAR: Oh no. We not, for example, Joe from a small independent American distributor, Cannon Pictures. They sold it to us. We got a lot of garbage from them too, so we had to, that was the deal.

CP: It seems like the Allende policy in film importation restricted their overall policy in foreign trade.

FULGAR: Yes. It's interesting to analyze what happened last. The Americans had their film company... So it was hard for us to buy films of "mainstream entertainment value", because with a private system we'd bought for world-wide distribution by a big American distributor, who for \$4,000 wouldn't sell it to us. That was one of the things we had to deal with. It was hard in 1973 we couldn't even people to Europe to talk with the American film-makers. Leinisch and the French Association of Directors and Producers agreed to withdraw Chile from the world-wide distribution rights to films sold to the Americans.

A lot of Europeans agreed to this. They helped. They got very little for it, they were just trying to help us develop our industry. And we got the *Garden of the Passion* from an Argentinean distributor who had Latin American rights. He was going to make a lot of money on it, so he gave it to us for \$1,500.

But at first, there was a shortage of film. The problem was on the government distribution company. So we bought films as fast as we could.

CP: The exhibitors must have been hurt.

FULGAR: They were, and they were going to protest on us. In the beginning, we were able to buy some films from the American colonies, through Interco we'd negotiate with their exhibitors.

CP: How did the people respond to these films?

FULGAR: Well, you can't change people's attitudes towards films overnight. We were able to buy some films from the American colonies, through Interco we'd negotiate with their exhibitors. But when you get people speaking... Bulgarians, you know, it's hard

but one of these things in the film industry you can never predict. We had a Bulgarian film called *The Goat's Jaw* which was an incredible success. More than 150,000 people saw it in Santiago. That, for Chile, is a lot of people. And a film like *Melina Juncos' The Red Poets* was seen by 50,000 people. Take it out two.

CP: It sounds like you were trying very hard to increase the range of choices available.

FULGAR: We bought a lot of films that would never have been shown in Chile before... Poland's *Calderon*... some of Godard's stuff... but circumstances as well. The English were selling us a lot of films.

We had just signed a deal with Japan for 18 films... and we were in Canada, trying to buy films like *Max O'Connell's The Eagle* and *Josephine* and *Josephine*.

Well, the production side was getting expanded. The distribution system was working. The third aspect of our Chilean industry was exhibition. We had no cinemas.

CP: Why owned them? The Americans?

FULGAR: Only MGM, and they had only two, one in Santiago and one in Valparaiso. But one of those streets there... The cinemas in Chile were mostly in buildings owned by the banks, or by other organizations in which the state had some interest. But mostly in the banks. So when the banks got nationalized... we owned the cinemas.

So that was funny. Also, we bought some from private people willing to sell them. We rented some from other government agencies controlling some cinemas... And the theater cinema, we administered.

I should point out that in most cases, we had the collaboration of the people who worked in the cinema. This was crucial. We couldn't nationalize the film industry by law, so at our situation. Parliament would have voted it down. The *Unidad Popular* didn't have a majority. The whole *Unidad Popular* and a continuous struggle against them, against all national laws had to catch them asleep, unaware, in order to advance... To get anything done, you had to work through various channels. In the cinema, the workers... the proprietors, the others... supported it.

CP: How would they influence their work?

FULGAR: Oh, well, by... In a privately-owned cinema, the workers would have conflicts with their bosses... call a strike... and the government would intervene... and a government official would be in charge from then on.

The workers themselves wanted this. They wanted the government to administer the cinema.

CP: What would happen to the man who owned the cinema?

FULGAR: We'd settle somehow. We'd buy it, or rent it... So, we

were creating a chain of national cinema. We had to do this, because the exhibitors wouldn't show low-budget films ... particularly other Latin American films ... Peruvian films, Bolivian films.

CP: It sounds like you had coordinated action as three firms which was just getting going when the coup occurred.

FULGAR: We were on the take-off. We were filming a pocket of seven films to take around the world. Cuzco in 1974 was going to be our year.

CP: And how would you describe the actual situation, now?

FULGAR: Almost all the Chilean film directors are in exile ... In Europe, in Mexico. Now the privilege of being spread out like this, with little contact, is that ... well, if you're a Chilean filmmaker in, say, Germany, then you're likely to be absorbed into the German industry and become a German filmmaker. So I'm trying to organize a meeting of all the exiled directors, so that we can work out a strategy for preserving our national identity.

CP: Do you hope to have something like a Chilean film industry in exile?

FULGAR: Well, at least a centre ... We have to work this out.

CP: Are there any film-makers working in Chile now?

FULGAR: There are some people who were working before, for the Christian Democrats ... filmmakers who have not produced anything of value. On the contrary, their main representative film-maker is probably a man called Sergio Aguero. He produced two films before Allende which were ... horrible.

CP: You mean incompetent, or horrible in another ...

FULGAR: They were ... victims of racialist strains with a lot of chauvinistic conceptions ...

CP: Sort of fascist mystics?

FULGAR: Yes ... horrible ... sort of dancing people strutting ... mountains in the background ... a popular singer visiting the Chilean forest.

CP: Was Aguero allowed to make films after Allende?

FULGAR: He made one independently.

CP: So he was not prohibited ...

FULGAR: Oh no, he could make films independently.

CP: Where are the films that were made during the Allende government?

FULGAR: The coup brought us to the middle of development. There are some films which were completed before the coup, and they can be found. There is an interesting film by Patricio Garmen, called *The First Year*. It is not an industrial film, but a "testimonial" film, a historical document emphasizing the people's reactions to Allende's actions. It lacks an analysis, but things were happening so fast that the process was on him to record ... to register, register, register ...

Garmen made a useful film, and it can be found. Also, Miguel Littet was able to get a print of his film called *The Promised Land* because during the coup the film was in Italy for the final lab transfer ...

A film called *It's Not Enough to Prey* is available in Europe ... a film called *Vozes Para Gato* available in France ... some of the documentaries — not many — can be found outside.

CP: What happened to the filmmakers who were in Chile during the coup?

FULGAR: Some got out, some were jailed — about five — and some not still trying to get out.

CP: Is it possible to see in any way a relationship between what the filmmakers were doing as an ideological level and the fall of Allende?

FULGAR: Well, it's clear that the new government has no popular support. It exists only because of U.S. support. Allende had about 50% of the vote, and a lot of those who didn't vote for him said he should be allowed to govern. The reformist movement has a lot of people who weren't in the Unidad Popular.

CP: What I'm trying to get at is ...

You don't think the coup was successful in part because of the failure of the intellectuals to ...

FULGAR: No. If we can talk about a failure ... it was not on the people's side. It was a failure of tactics ...

The political safeguards did not recognize the situation when the coup was launched. On June 29, 1973, the military attempted a coup d'état, knowing the constitutional bounds in which the game was being played. That should have been a signal!

CP: Could one say that the middle-class and urban failed in not recognizing this event correctly?

FULGAR: To be exact, once were people who understood this ... but they were the workers in heavily industrialized areas.

They understood without some intellectual leading the way?

FULGAR: They understood the problem. And we know that after the last coup the most violent actions occurred in these areas in the workers' districts. This is where the slaughter occurred.

CP: The junta pretty much ignored the film industry?

FULGAR: No. The junta was preoccupied with the mass media: Radio and T.V. ... Journalism were high on the list ... and film-makers as well. But the T.V. and radio people were easy targets. They were bombarded, but they kept the radio going. They retained the language ...

CP: I suppose the Chilean cinema in exile was probably often different analyses ... we can probably expect better lines.

FULGAR: It's hard to say. Unfortunately, we haven't been able to meet yet. I haven't seen any of them since the day of the coup. ■

"I Want a Million"



QThe agent is supposed to be working continuously for his clients' interests, by securing better roles and treating a demand for him. Actually the agent's role is not on such a simple level, but is very complicated and becoming more so. His activities consist of a clever and skilled juggling of many factors. This is particularly true when he is connected with a large agency which owns a block of stock in one or several studios. The agency therefore has two interests, one, its clients', and the other, the clients' bosses. The actor may be a pawn in a very complicated game and can never be sure whether the agent is working for or against him. There are wheels within wheels and the "package deal" is becoming more and more common. The agent may sell to the studio a number of people — an actor as actors, a director, and sometimes a writer — assembling the various ones necessary for a picture in one package. The individual actor's gain is not, therefore, the sole goal; he is arranged with other pieces of property and sold at the largest profit to the agent.

The agent . . . considers his only a parasitoidic one, guiding the steps of the immature actors and advising the older ones, and one agent even mentioned casually that he was sending a client in a psychomotorist. But most of the actors feel that their agents would sell them down the river if that were profitable. The essence of the actor's attitude is the acceptance of the agent as a necessary evil. He usually thinks that the agent is really helpful only after success has already been attained. There are, of course, the exceptions. An occasional actor trusts his agent and there are several agents who are trusted by all who know them, including their clients. *26*

Hortense Fordemeyer,
Hollywood, The Dream Factory.

Sanford Lieberman talks about agents.

Between 1958 and 1967 Sanford Lieberman worked as an agent in Europe and America representing some of the top names in the movie business. In that time he made his way from the mail-room of the William Morris Agency into the vice-presidency of Creative Management Associates.

In 1967 Lieberman left C.M.A. to produce Campbell and Rose's **PERFORMANCE**, and formed the London-based production companies Visual Program Systems and Goodtimes Enterprises; V.P.S. producing documentaries and educational programs and Goodtimes Enterprises producing features.

Lieberman's production credits include Denny's **PIED PIPER**, Faust's **THE FINAL PROGRAMME**, Mena's **SWASTIKA**, Whitman's **THAT'LL BE THE DAY** and Russell's **MAHLER**. Lieberman is currently working on a second documentary with Mena called **BROTHER CAN YOU SPARE A DIME?**, a history of America between 1929 and 1941.

In the following interview, conducted at the London offices of V.P.S. by Peter Brilley, Lieberman talks about the decline of the big Hollywood studio and the anti-trust suits of the early sixties which led to the diversification of the agencies' production involvement.

GP: What was it like working for a Hollywood agent in 1958?

LIEBERSON: It was a fantastic experience because the guy who ran the agency, Abe Lastfogel, was one of the most powerful agents in the entertainment business, and at those days the agents were really all-powerful.

GP: Who were some of the people he was handling?

LIEBERSON: Oh, Spencer Tracy, Kathryn Hepburn, Fred Zinnemann, Frank Sinatra, Shirley Krimmer, Jimmy Durante, Bob Mitchum.

GP: You said that the agents at that stage were all-powerful, in packaging films, getting films together?

LIEBERSON: When you represent talent and have some influence over what they do, you obviously exert a power. The more influence you have over your clients the stronger the agent, and Lastfogel had enormous power over his clients. It wasn't total power, clients had some mind of their own, but as a general rule and had them into certain films and projects. The William Morris Agency, represented over a third of all the "susceptible" directors and stars, and as such controlled the starting or stopping of a movie.

When 20th Century Fox was going under it was Lastfogel's last number bringing around the studio and seeing the great agents going into facing meetings with the people who owned 20th Century Fox. The head of Fantasy Artists, Charlie Feldman,

Low Wessman of M.C.A., Lastfogel of William Morris, and they all agreed as the three most powerful agents to keep Fox from going under by supplying the really high-powered projects.

GP: So they were more powerful than the film companies in that sense. What happened to the "all-powerful" agencies?

LIEBERSON: Well there was an anti-trust suit brought against Music Corporation of America in the early sixties. M.C.A. represented talent as agents but was like TV and film packages. That made M.C.A. put together the packages for television series and sell them to the television networks. The government, the Screen Actors Guild and various other unions in Hollywood decided this was too much power you couldn't be an agent representing people and then sell them to yourself as producers and packagers. So as a result all agents had to divest themselves of their clients or their production role. And of course by that time M.C.A. owned only one-third of its income as agents, so they dropped the agency and bought Universal Pictures.

From that point on there was a real scramble for M.C.A. clients, they went to different agencies and new agencies were set up. Nobody had that centralized power any longer. The power became diluted and at that point the bottom began falling out of the film business. Companies

were on the verge of bankruptcy from one year to the next, if it wasn't Fox, it was Columbia, if it wasn't Columbia, it was Paramount. . . . So, one, the weakening of the agency power, and two the collapse of the film business in general brought about the very rapid demise of Hollywood.

GP: Are the top agencies now still going powerful?

LIEBERSON: Yes, extremely powerful.

GP: Is it starting again?

LIEBERSON: No, what you had was a shift from studio pictures to television, so that the agencies then became a power in television. The William Morris Agency became the biggest. A new agency that I worked for, C.M.A., was started by two ex-M.C.A. agents, and we became a force in television as well. The turning power moved from studio pictures to television and the control over the industry, as to speak, moved from movies to television. Movies always retaining the glamour everybody in television always wanted to work in movies.

GP: Where did you go from William Morris?

LIEBERSON: I went to work for a smaller agency called the Jaffe Agency run by Phil Jaffe who represented ten or seven really top people.

GP: Who were they?

LIEBERSON: Robert Wise, Mark Robson, Dario Foini, Robert Ryan, Frederick March and some very good actors as well.

I stayed with the Jaffe Agency for about a year and got along very well with Gertrude, but an increasing amount of our business was being done in Europe. I was most interested in Europe and had contacts with the corresponding agencies in Europe and the Gracie Organisation based in London. Gracie owned an agency in Rome called Kaufman-Lerner Associates who were the first American agents in Italy. They offered me a job in Rome working for Kaufman-Lerner.

GP: Were the agencies moving to Europe because of a shift of production?

LIEBERSON: No. The production was there already. France, Italy and Germany all had their own indigenous film industries and agents. There were very few agents who went to Europe, very few Americans

agents.

I remained in Rome for two years during the peak of production in Italy—Cinecittà, the beginning of the spaghetti Westerns.

GP: Whose films were you involved in at that time?

LIEBERSON: Well everybody's. Fellini's, Antonioni's, De Sica's, Ferreri's, Visconti's... they were all approachable. It was totally different than America. You'd go to M.C.M. in Hollywood and see all these names on the doors, Paula Patton, Vincente Minnelli, Aaron Rosenberg, or whoever, and it took weeks, months to get into their offices. If they wanted to see an agent they knew the top guy at the agency and that's all they wanted. Whereas in Italy agents sort of just strolled in. You kind of belated your way in and it was rough and tumble. You could get in the director and writers and talk to them.

GP: Who were you personally representing at that stage?

LIEBERSON: People like Rosanna Brazzi, Anna Magnani, Elio Martellucci, Aline Dalme, Romy Schneider, Awaak Amara. People like that. The directors and writers never had agents in Italy. Traditionally they weren't represented. The Kaufman-Lerner Agency was the first agency to attempt the representation of directors and writers. We got Zeffirelli, represented Pietro Germi as a couple of films, that was a break-through in the agency business in Italy.

GP: How was the Kaufman-Lerner Agency moved?

LIEBERSON: Well, all agents in Italy are illegal—it was a law passed during Mussolini's era to stop money being made off the services of another person—and there was always a great dislike for the agent, they didn't like the agent. He was always trying to get more money.

Over time two producers, Danzani and Carpentieri, were doing a libretto film called *Pastore Fante* and we had a client from England, Robert Morley, working in the film. After about the second week they ran out of money and stopped paying Morley. This happened all the time, clients never got paid when they were supposed to.

So Kaufman-Lerner started the practice of making the client refuse to work if they weren't getting paid



— of course this was unheard of in Italy. The producers were absolutely fixated and Dennis started into our office one day after we had pulled Robert Minsky off the line and kept up. Later, he just the hell out of him, threw him on the ground and Lester had to wear a brace on his back for several years. That gets you some idea as I said, rough and tumble.

CP: Did agencies like Kaufman-Lerner eventually modify the way in which films were produced?

LIBERSON: To a certain extent but eventually most of the agencies became extinct. They found that the way to do business in Italy is the way the Italians do it. Not like Kaufman-Lerner who tried the chumminess of the people there were working with — tried to get the Italians to be prompt, to pay on time, and to respect contracts and human dignity.

I finished two years in Italy then decided TV had enough and went to London with the Grada Organization. I stayed in London for some months and thought it was a miserable place to live.

C.M.A. was just starting up — they had been going for about a year — and I was offered a job with them back in the States.

Within a period of three years we were representing the top people in Hollywood.

CP: How did they manage to do that?

LIBERSON: By employing the M.C.A. tactics they were ruthless, hardworking, imaginative and more intelligent than most of the other agents, so they took the town by storm.

CP: Is the town you'd been to Italy and they had had things changed?

LIBERSON: A general decline in the production, more unemployment and more pain — but basically it hadn't changed. Instead of trying to outdo each other and undercut the current entertainment business, they tried to get the business to operate the way they wanted it to, the way it was in the past. It was impossible.

CP: In your experience as an agent, did the agencies help the film industry to go down by pushing up budgets through continually trying to get more for their clients?

LIBERSON: Yeah, sure, you see any that, but on the other hand you can say that about the people who were running the studios. What were they doing it for? Why did they persist? Why didn't they understand what they were doing and the money they were making? Nobody holds a gun to you and makes you push them out of power. You have to be inventive, clever and find an alternative way to

do it. None of the studios were prepared to find an alternative way. They all still believed in the idea that if they paid someone a million dollars to do a movie it would be successful. It obviously didn't.

Of course the agent's job is to get your client the best deal. Can you make the third for an agent when he makes a million dollar deal for his client? It's great. Hollywood operates on that level of personal animosity, always has and will for the foreseeable future.

CP: How do you think the studios served at the notion that if you pay a star a million dollars he's going to be worth a million dollars?

LIBERSON: Because they related it to the success of a previous movie. If a film was successful and a starred Steve McQueen then was because of Steve McQueen being in the film. Therefore if the movie cost two million dollars, grossed \$100 million, then anywhere between one and thirteen is what you can pay Steve McQueen for the next movie.

CP: It's like inflated prices on the stock exchange.

LIBERSON: Same thing. Speculating, getting desperate. There was only so many John Wayne, Paul Newman and Steve McQueens. The industry with which studios used to get their actors for films became incredible.

Representing Paul Newman we had fifteen scripts a day coming in. Everybody wanted Paul Newman. It became a joke and he started saying, "I don't do it unless I get a million dollars." The actors pushed their price up to such a way as to test the mentality of the studios. It was a joke. "Well, how much can we get out of Fox?" "Let's see what we can really expect them for." We put together *Sandwich Man* with Paul Newman, Robert Redford and George Roy Hill. It obtained record deals.

CP: Were you personally involved in that?

LIBERSON: As a director and vice-president of the agency, I was involved in everything they did.

CP: In your experience as an agent with directors and artists, would you say that a lot of that lies behind the agents when it comes to money?

LIBERSON: It's true, and it's a prejudice because artists are so conscious as the agent. Absolutely. They hide behind an artist from. They don't have to get a million bucks, they could say what was happening to the business. It was crazy, it was unfair, and it was unhealthy, but none of them did anything about it. None of them said, "OK, I don't want a million dollars."

CP: For the sake of the industry?

LIBERSON: Yes. There was a certain amount of "for the sake of the industry" kind of philosophy behind Lustig. He got some of the best clients but he always tried to keep it reasonable. But if C.M.A. gets somebody a million, and William Morris approves a client who thinks that he should be getting a million, then you had better get him a million or he'll say, "The hell with you. I don't want you as my agent" and go over to C.M.A. McQueen was being represented by the William Morris Agency and Newman by C.M.A. Newman being the bigger star would get an increase in salary, then McQueen would try and get the same because he'd be total envious. It became an industry struggle.

CP: Does this apply to directors too?

LIBERSON: A lot of them made outside behind salary. I mean John Ford, Francis Ford Coppola, or any of the so-called left-wing directors are as anxious to get big prices as anybody.

CP: You seem to be talking about big stars and directors. What experience have you had with directors who have made only three or four movies? Have you been involved with agents that have handled these kinds of people?

LIBERSON: Well you get different kinds at the agency. Obviously you get the top agents representing the top clients and then depending on the size of the agency there are different levels of representation. The idea of the agency is to try and attract the big agency or potentially big stars who have the highest earnings, because that's the name of the game. The greater your client base, the greater your commissions. So first of all you attempt to attract high price clients whether they be directors, writers or actors, and then depending on what sort of an agent you are you would attempt to get the best people regardless of what their earnings were. Then you could operate on a different level and attempt to find new people who hadn't yet established themselves.

CP: Is there any specific agency or are all agencies interested in finding successful people with talent?

LIBERSON: In theory, they are all interested in finding new talent but in practice they couldn't be bothered because it takes up a great deal of time. By the time I got into the agency business there were fewer and fewer films being made so you couldn't occupy the much of your time with new people. The reason was so small and it usually took so long that you couldn't give them much effort or attention.

CP: So the role of the agency has never been one of creating oppor-

unities?

LIBERSON: Prior to my involvement there were large studios and contract players. The idea was that the agencies or the studios would find new people and the agencies would represent them. But when I got into it in '58 most of the studios had phased out their contract studios and there was little opportunity. Fox tried to re-institute that practice. They thought a fantastic knockout out from New York, Sandy Menner, and you above fifteen people under contract, young actors and actresses and made them ready with Menner.

CP: Anyone come out of that?

LIBERSON: Yeah, some great people, Barry Corbin.

CP: Barry Corbin? Who's he?

LIBERSON: That's what I mean by great people.

CP: Agencies seem to be training grounds for producers.

LIBERSON: Well, some agents it's turned into M.C.A.'s dream instead of being agents they became producers and anybody who was an agent thought they too could become producers. Christie Brinkley was one of the first. He did *A Street-Car Named Desire* and a couple of other really great films as an agent-producer.

CP: And you personally, why did you go into production?

LIBERSON: I didn't feel that there was anything that I wanted to do as an agent that I hadn't done and the logical thing was either to take a job at a studio or as executive or to go into production. Production seemed to offer the best opportunity in terms of earning power, freedom and the ability to fulfil what creative needs I had.

CP: How did you find it on the other side of the fence? It must have been quite funny at times with agents saying things that you'd probably said to producers yourself?

LIBERSON: It was funny and annoying.

CP: But obviously a big help at the start.

LIBERSON: Well I didn't have to worry about getting in with the agents as I knew most of the people that I wanted to work with. It wasn't a question of having to submit a script to an agent to get something. I was able to tell the agent directly what was involved and what I wanted. I was able to accomplish things that way. I had direct contact with the people I wanted to work with. Don't forget that on a personal, or an emotional level it's much easier to reach them without having an agent present a script.

CP: What do agencies think of that?





LIEBERSON: Oh, they usually object.

CP: Are many people unconvinced by agents?

LIEBERSON: Not many.

CP: So it's really bad up!

LIEBERSON: Generally, but some agents prefer the producer to contact the client direct because it's less work for them. All the agent has to do this is negotiate the contract.

CP: To what extent do agencies influence the final budget?

LIEBERSON: Some, but it's the people who are buying really.

CP: The producer?

LIEBERSON: That's right.

CP: But what about the idea of a package-deal?

LIEBERSON: That means I've got to fight the agent to get certain elements for the package. I remember Steve McQueen was doing the television series, *Wanted*.

Dead or Alive, and was desperate to get into movies. At that time they were doing a movie on M.G.M. which Jack Sturgeon was directing.

We represented John Sturgeon, the producer, and several other people in the film. I read the script and suggested to Laskeroff that here's a good package for McQueen in a movie package that we could control. The which were put in motion. McQueen got the part, and went on to do other movies at M.G.M. and became a great movie star. That's one example of how because the agency controlled the package they were able to get the film for McQueen. That of course is from the agent's point of view, obviously the actor might say, "That's a load of shit, I got that myself!" and the director will say, "No, I was the one who brought it in, my idea, I discovered him."

CP: Does much beginning go on?

LIEBERSON: All the time it's crystallized. But I've never found myself in the position of offering up the agency of an agent in bargaining for a client.

To a certain extent, yes, but never to a point where somebody owed to me. "Unless you give him \$100,000 more he's not going to do the film." I've never wanted to make those kind of moves.

There's a certain kind of move made only because a particular actor's in it, or a director or to some cases a writer, or in some all three. Then there's a film that gets made because of the producer. I've seen done a film unless I've got the particular person I wanted, because without that person the film isn't as I conceived it. That happened on *The Band*. Everything was built around Jagger doing it — which he had agreed to after many months. We were as committed to him in the past that when he decided not to do it we wouldn't hand in the cashman to find another actor.

CP: On the question of the large amounts of money that actors get in the early stages and some still get now in your experience did that big money adversely affect them?

LIEBERSON: I think it certainly had and has an effect on people. To get close to it, either as actor works because he wants to work and he enjoys it or his work because of the money he gets paid. You'd be surprised at the large number of famous actors and actresses in Hollywood who work, not because of the particular film but because of the money. That's how they decide to make. Not by the quality of the script or the capabilities of the director.

CP: From your experience as an agent and producer, would you say that feature film budgets are going down?

LIEBERSON: No. Film budgets have always fluctuated in the twenties and thirties you had Griffith, and you had B. W. Warner that were made in a week. You've always had that element of extremes in Hollywood which still persists today. What's

happened is that the basic cost over the last few budgeted films has gone up because processing costs are higher, stock prices are higher, and union rates are higher. All the basic materials of the film industry have gone up considerably.

There was an outfit operating in Hollywood, Lippart, Ferrara, who must have done thirty or forty films, all low-budget Westerns. But eventually even they had to go out of business because the market they were selling their film to couldn't support the rising cost.

CP: What about the lower budgets of foreign films?

LIEBERSON: Well, Europe has always done that. That's a tradition in Europe. First of all because the salaries of the people doing the films are so much less compared to what they are in America. The costs of making the films were so much cheaper and there was a tradition of making something as inexpensively as possible.

In America the film is a world-wide commodity. European films were indigenous films. Italian films were usually distributed in Italy and France and wandered to places like South America. Japanese films were distributed in Japan. But American films derive fifty per cent of their audience from America and the other fifty per cent from overseas. They could afford to make much more costly films because of a higher world gross potential. The Italian movie had essentially only the Italian market to count on.

CP: Do you think there is a new element being established between director and producer?

LIEBERSON: No. It happens occasionally, but it has happened in the past. There hasn't been any present shift. We are in a period where the producer is usually relegated to the position of the agent. You act, as the role of the producer becomes associated with the agent, the job of the producer was absorbed to the point

where the director became the director-producer and the writer became the writer-producer. There was little function left for the producer.

CP: Do you think that European methods of production have had any impact in America?

LIEBERSON: The impact of European "new-wave" on America was tremendous. Every American actor or actress wanted to work with the few names they knew: Truffaut, Fellini, Visconti and Godard. The American directors then wanted to be like the European directors because the top stars wanted to work with European directors. That was one of the reasons for a shift in production in Europe. Their style of film-making seeped through slowly.

CP: Did they rush to the new-wave directors because they saw themselves having a more creative role?

LIEBERSON: Absolutely. Actors are themselves becoming the Anna Magnanas, the Jean Moresaus or the Brigitte Bardots. We went through hell representing Burt Reynolds. Every day we'd call up "I want to work with Fellini, I want to work for Ken Russell, I've heard about this guy and that guy." It drove me nuts — the most improbable, implausible roles. Sami Bernhardt — absolutely amazing. Warren Beatty kept a list of all the top European directors and he would come in once a week to ask, "What's Pierre Garin doing?", "Why aren't I in this film?"

But it was healthy because all of a sudden agents had to learn about foreign directors and writers because Warren Beatty wanted to do one of these movies.

CP: Do you think it had any effect on film technique?

LIEBERSON: Profoundly rather than technique. Very little comprehension and understanding except in related areas. It was always the pretenses, that's what drives Hollywood.





NICHOLAS ROEG

Nicholas Roeg was interviewed by David Hey on Elizabeth Street, at the Brentford Mills Hotel on the 12th February, 1974. He was in Los Angeles for six days as part of his pre-production work for his latest project.

I
 Diving into the swirl and electricity of an American deal, we talked to Nicholas Roeg in Los Angeles, one morning as he was making rapid pre-production decisions for his latest project. In a way it was a contrast of styles as he professed to be more relaxed and to hold his thoughts for a while before transcribing them and the constant phone calls and busy schedule were constraints he would have preferred to have done without. Then, one could sense the importance of Camel cigarettes as Roeg, in his blue denim shirt, talked back and forth with each himself and his mother, poet and producer.

Performance, Walkabout, and Don't Look Now is an interesting direction for anyone. It is the return of the movement. Roeg's own role is to direct it is going now that we hoped he could throw light on. This he did. But, being a director, it is opened and questions still remain. Only Roeg can best to seek can come up with the final answers.

II
 Performance, now an established late-show movie, was in many ways a high point of the newly-confessional style of the movies. Even now the open-ended sexuality, the idea of merger and transcendence of individual identity against a backdrop of economic forces that know no distinction between crime and business have you very very intricate subjective feelings and questions. The whole design of the movie is very hard-hitting, very intense; indeed, its lyrical and organic form is totally important in tying the viewer into the processes of transformation that Chas and Turner are going through, so that a comprehension of the film, the cross-cutting the swirling images demands personal action and involvement. This type of structure calls for a lot of the way that Performance was constructed. Roeg talked about this process.

"It was launched as a treatment... We started convincing people to the project in April and by the time we had started shooting (the end of July), we'd got nearly a complete script... enough to start work." But even that was nothing like the final product in the final cutting etc. wasn't in the script, and additional notes got in the process as well. "It's like a four-handed play - it's not like a movie. We're one hand 'behind and shoot'. When it's 'behind and shoot', it even like a play rehearsal. We would rehearse through the night and out of the world some changes, because it was, after all, a dialogue between two people who were finally one... both sides of the mirror, so you really couldn't separate them. We would go there and work on it in the night. It came out of all that involvement."

And working with Mick Jagger? "It was very good. Mick is an incredibly professional guy... he's very interested."

The process notwithstanding, Roeg and Cammell had a clear idea of the type of merger that they were after and also the ending, although he had an interesting insight on them. "The end was the one we had (written), but we wanted an extension... a final extension when the eye flows away. We thought to cover the usual attitude of the white world, not only England, the

one should have gone into the Hyde Park Tunnel (flyover), and then down under the tunnel and caught on the London Tunnel in New York and there you suddenly see New York and another young man like Chas."

A complex and very conscious movie, it's sure six years since it was made. The social moves which caused initial affluence are now accepted rather than produced. As Roeg says, "The Stones have become almost establishment now. Beverly Hills parties have become more like a little old man and women in T-shirts happily go and put on Stones music because it's like Frank Sinatra was."

Yet it still represents a dynamic and open approach to the more subjective boundaries of change. Roeg's first film was an onslaught, a challenge to the type of personal identity and objectivity that had been presented in characterisation up until then, a shell ring and a dissolution of the ego into the fluid, often amorphous content around it. And where do you, the viewer/subject, go from there? What sort of changes are you after? Roeg was (as) anxious to show that there was (at) a "world of change" but his world of change is perhaps more profound than the frantic energy of Performance would indicate. "I come from a British tradition which is reformist rather than revolution, which means there is empathy, actually a sympathetic attitude towards change but through reform." The final merger of Performance, a subjugation of dual identities into a less defined but certainly larger world, seems to help the gentler attitude towards change that Roeg now feels.

III
 In Walkabout, where the duality (in this case of civilisation/nature) is never more obvious and where merger is far away but still perhaps possible, Roeg appears to be moving at a slower pace although with equal perception. His contrast: emphasis on contrast, the dichotomisation of contrast, takes the equal story a lot further. The garlands of contrast are various and constant: the tight circles in shots of the city to the wide-angle desert shots, the vast panoramas, the acute, pain and dissolving images of the outland, the blues and greys of the city in the night and last groups of their subculture, the constant cross cutting, the most sequences showing the approaches to land and the housing sequences here as well. These Western men has reviewed himself from any social physical struggle to get food, his own struggle being much more removed and alienating - and perhaps this satisfying the father's seeking the two main characters, both strong owners of their own traditions, the black and the white. The girl was at what Roeg calls "the impressionable age". She was just about to be captured by her environment. When she is listening to the program on sexual relations on the radio, she was captured. She was the mother to the boy. She kept on repeating the same things. And then death. At first she was an aunt but even at the end the child was able to make her death. Thus her whole social training was called into doubt, the different use of the desert - the black Australian living his life out as he does in his white the white man's play with their father, coming only at their own and games, and finally the woman - the constant verbal to visual contrast, always a reminder of the origins of the ABC sexuality and how it really fitted into the plains and rain forests of their journey.

What purpose did this contrast serve, what purpose was it a part of the contrast? For Roeg, two things definitely are present in "a little bit of doubt. Doubt whether it (a synthesis) could be possible at all." The sort of that doubt came more questions "... it is just going to be the same? Is there any hope? And you, there was hope... at the end there was hope, even if it was kind of a subjective thing for the girl. It was about the girl. It wasn't going to be the same. If I'd said it that 'oh yes, darling, isn't it wonderful that you're going to get the promotion' and the lady thought at all of the past, there would have been absolutely no hope. But the state had been left on her... She was in her husband the same state that her father was, but the mother had never had her experience, so she's finding out things which could be so relevant to the children."

The difficulties of such a possible synthesis are made purely obvious by the constant depiction of the two opposing social forces engaged in a struggle for existence on the same ground. As with its predecessors, a challenge is thrown down: a penetration of reality, that overthrowing and opposing ways of relating to the Australian land, a condition where merger is distant and difficult on an individual level, most possible, though less meaningful, on a personal narrative level. Ways of achieving that synthesis are not laid out in the movie, more an opinion about the possibility of a solution - one that will include death, both White and Black, and will take time as the relationship, objectively to subjectivity, between civilisation and personality does not change overnight.

IV
 Walkabout as Roeg's most recent film to date. In a loose and simple story, his eye for analysis and capacity to include information go hand in hand. Again, the process, leading to the form evolved, is guided by an urgency of content.

V
 The urgency is missing in Don't Look Now. It's hard to see it in a contrast of Performance and Walkabout as style is less forceful, it's a more measured piece. Admittedly there are flashes of the dynamism of the former (the opening sequence) and the dichotomisation of the latter (the sex sequence) but its addition to its story - "Anarchy it's a year" - causes it to be viewed differently on the other films, which Roeg himself describes as "movements". The transition from movement to vision is one where a lot of his earlier challenges and commitment to show and information is disrupted, the final product reflecting accordingly.

That's not to say there is a paucity of material. For from it, it's more a change, and a crucial change, in the type of material presented, being a return to the traditional character of nature.

Roeg declares it clear "it was a lot of his earlier challenges and commitment to show and information is disrupted, the final product reflecting accordingly". That's not to say there is a paucity of material. For from it, it's more a change, and a crucial change, in the type of material presented, being a return to the traditional character of nature. Roeg declares it clear "it was a lot of his earlier challenges and commitment to show and information is disrupted, the final product reflecting accordingly". It was a clear that has been left out. That's why I dreamt them so they were. They dreamt and they believed. They were the privileged middle class. They were selfish, certainly. I think the couple





"I've also quit beating my wife"

Philippe Moss

There are very few film people in America who can speak about films in any other way but MONEY. "How much did it gross?" Although the reasons for this are fairly self-evident it does become depressing. Hollywood does have its pet "artists". At the moment, Hollywood has just discovered the existence of that new young talent, Ingmar Bergman. This fact can be attributed to the money made by Roger Corman in U.S. distribution of *Cries and Whispers*. Inexplicably, *Cries and Whispers* has been nominated as one of the best films of the year by the Academy. Inexplicable because there is a best foreign film section. I suppose if a film makes money it is no longer "foreign". Get the picture.

Turning to the burning issue of today (and yesterday and of course, tomorrow) I can safely say that Watergate is the box office sensation at the moment. Everyone is making MONEY out of this — especially the guys who printed IMPEACH THE COX SACKER bumper stickers. Watergate has got all the ingredients for smash entertainment. Look at the cast. Look at the plot. Burglars, Howard Hughes, corruption, neo-fascism, the Presidency, Perry Mason meets the Constitution. It's a great thriller and it's pretty cheap to go and see — newspapers and television. And it doesn't end. The latest thrilling installment is about indictments. I don't know what indictments are, but boy, they sure keep the story exciting. Rumor has it that the end of the story will go like this: President Nixon will be impeached and then convicted. But then he will refuse to leave the White House and there will be a climactic gunfight in the Oval Room. Sam Peckinpah will direct. Another scenario claims that someone in the White House will be found masturbating with a crucifix (that's right, a direct steal from *The Exorcist*) and that Henry Kissinger and the Pope will parachute into the White House, sprinkle the place with chicken soup and holy water and then kill themselves by detonating a nuclear weapon in the Men's Room of the Watergate Building. Personally, I don't think that will happen. Although, you can't tell.

Other bugbys here are all based on Watergate. *The War We Were In* is about America before Watergate. *The Sting* is about dirty tricks. *Papillon* is about guys who would do anything to stay out of jail. Also, someone has just made an exploitation film called *Worewolf in Washington* about a President's Press Secretary who turns into a curly monster when the full moon appears, and slughters people in the Watergate Building and other famous Capitol locations.

Nixon's press conferences and public appearances are avidly watched. These appearances bring out the natural sadism in one. It's called the parno-politics urge. You watch for those tell-tale twitches and jerks, dismissed by heavy upper lip sweating and

momentary incoherence. The mistakes of the press now plunge their rapiers with exquisite precision and this provides great entertainment. A recent highlight was Nixon saying: "I've also quit beating my wife". Although not as entertaining as "I am not a crook", it added that personal touch which is so important in good drama.

When is Hollywood going to meet Watergate head-on? Very soon. Robert Redford's film concern Wildwood Production Company has agreed to pay \$450,000 for the film rights to a book entitled "All The President's Men". The book is an account of the Watergate scandals by Bob Woodward and Carl Bernstein, two investigative reporters for the Washington Post who were instrumental in uncovering the cover-up. Redford will portray Woodward in the film, Francis Ford Coppola has just completed a film entitled *The Conversation* starring Gene Hackman as a professional bugger, pardon the expression, but it is widely used here in political circles. A bugger is a communications interceptor. Anyway, there is going to be a spate of Watergate orientated films.

I heard a film story in Washington. One day, pre-Watergate, the National Archives got a call from the Justice Department to arrange a screening of Leon Riefenstein's *Triumph of the Will* for Earl Krogg Jr. (former Ehrlichman aide who pleaded guilty to involvement in the Ellsberg break-in, now serving six months). The screening was arranged and who should make the introduction to the film but G. Gordon Liddy (currently serving a sentence of up to 20 years for conspiracy, illegal wiretapping and burglary). The most notorious Nixon film story maintains that he screened *Patton* the night before the U.S. intervention in Cambodia.

But la crime de la crime goes back to the early sixties. Kubrick was preparing *Dr. Strangelove* and a friend recommended he dine with a certain young professor for a think-tank who spoke about nuclear warfare in unique terms. The dinner was arranged and Kubrick met Henry Kissinger. Strangelove is based to a large degree on Kissinger. Daniel Ellsberg later reported that a party from the Rand Institute, including himself, went to a screening of the film. They couldn't understand what all the laughter was about — the film was deadly accurate.

I had a nightmare the other night, General Patton and Dr. Strangelove were in the White House, everyone was attacking them and they were fighting desperately for their reputations in the history books. Then the tragedy occurred; one of them cracked under the tremendous strain and in a state of self-pity and authoritarian malcontentness pressed the button that many people forget is in that White House, Washington, D.C. ■

ALVIN PURPLE

If, as an Aristophanes-addicted friend of mine maintains, all true comedy ultimately boils down to the truisms, physical and emotional, of fucking, *Alvin Purple* should be a very funny film indeed. But if it is not, *Alvin Purple* is not funny at all.

To do its makers credit this is not for want of a certain kind of trying. For most of its length the film gropes suggestively after that raw enthusiasm which in all essentially provincial art is seen as an antidote to the decadent over-intellectual sophistication which disappoints and alienates the masses, not to mention their money. Enthusiasm alone, however, will not do, as *Stark* simply demonstrated, and *Stark* is still by far the better film. *Alvin Purple*'s basic and unsolvable dilemma reveals itself as this: how is a sex comedy to be wrong from people whose idea of what is funny is at best rudimentary and whose appreciation of the significance, as distinct from the mere practice, of sex is either non-existent or so vulnerable to commercial pressures as to be beneath consideration?

The script, such as it is, was concocted by Alan Haggard who has failed thus far to electrify with such theatrical offerings as *And The Big Men Fly* and *The Golden Legion of Cheating Women*. Mr. Haggard's most immediate cinematic influence appears to be English comedy of the fifties — a genre remarkable only for its purposeless inability to make people laugh — and his basic philosophy to be that what has worked in the past is always good for another go round. The result is not so much an original film in its own right as a boob-heavy pastiche of innumerable other films, not so much a developing comedy situation as a series of ringer movie set-pieces which in their infuriating slowness, their untiring predictability and their utter lack of all but the most infantile wit, recall nothing so much as the dramatic contexts of *Horridle* and *the ilk*.

Thus: Alvin, teenage superstar, awkwardly farewelling lustful mature lady, backs into rubbish bin and falls over; rising he falls back into, in quick succession, a ladder, an assortment of gardening implements and his bicycle. He falls over each time. The more he does it the funnier it is, you see.

Thus: Alvin, mature now and worried by his inability to say no falls victim to a psychiatrist who is manifestly nuts and who is compelled to prove this most original of points by jargonizing interminably as the film's already diluted life-blood ebbs steadily away.

And so it goes. Stereotyped character follows stereotyped situation as Alvin,



Melbourne's very own *Candide*, fucks and fumbles his way through the luscious and non-sequiturs of the script to the final realization that happiness is a virgin bride. The audience loves it.

The most annoying thing about the film as a whole is the consistency with which it ducks its obligations. All jokes, and especially sexual jokes as Gershon Legman has so forcefully pointed out, are a form of whirling in the dark, of coping with what is sensed as unknown or even threatening. In other words jokes are serious and this is precisely why we laugh at them. Where there is no underlying seriousness there can be no real humour and because the progenitors of *Alvin Purple* have no detectable conception of what makes people laugh at matters sexual they are at no time capable of writing any higher than the genital. Sex is boobs and pees and getting it in and if you don't find that inherently and overwhelmingly funny you must be some kind of prude. Yet at the same time you will be required to lend your sympathies to a film that permits expressions of tenderness only in situations from which sex is rigorously excluded. In this context the application of the label "sexist" is both naive and about as wide of the mark as it is possible to get. *Alvin Purple* in all essentials is acutely anti-sex.

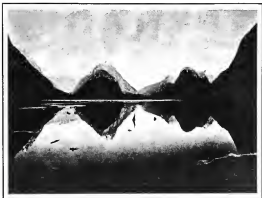
This failure by the film to confront its own material with creative understanding (a capacity as vital to comedy as it is to drama) is reflected most frequently in a refusal to let anything actually develop; it is as if *Alvin Purple*'s makers are afraid of being drawn into what they are doing, as if they are unwilling to risk finding out what the jokes are really about. And not

just in the sexual area: when Alvin takes off in his Charger burned by a posse of irate husbands, the multiple-escape idea offers immediate and unlimited possibilities — of which the film opts at once for the dullest and least challenging.

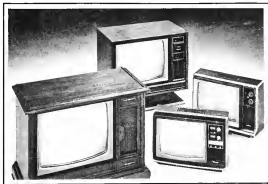
The irritation provoked by this chronic evasiveness is exacerbated by *Alvin Purple*'s frequent breakdowns of internal logic: when the Marx Brothers save the day by galloping a garbage cart the length of a football stadium or Denny Kaye finds himself dressed for the stage and thrust into the midst of a classical ballet performance there is a rightness, an inevitability about what is happening. When Charger-borne Gersie Shandell abandons a perfectly good escape route to all but trap herself in a drive-in theatre there is no rightness, no inevitability — only the heavy hand of the scriptwriter.

Tim Bursell, as the major perpetrator of this cosmopsis of the pre-digested, has more than a little to answer for. Tim has been somewhat on the defensive of late, being plagued by people asking him why he makes such rotten trivial pandering films. His position is admittedly an exposed and invidious one and he's probably right in maintaining that as things stand at present non-popular local cinema is financial suicide. What doesn't seem to figure much in his thinking is the idea that films can be popular and successful without lowest common denominators and general trashiness being postulated as preconditions. What's *Up Do!* and *Kill Charlie Varrick*, for example, make no pretensions to anything beyond pure entertainment, yet they have an internal validity which in *Alvin Purple* is totally lacking and which springs from a respect, calculated but nonetheless real, for the capacities of the audience, and from the knowledge that good cinema can create new possibilities by helping to expand those capacities. By contrast, and disregarding all the cost about giving people what they want, there is implicit in *Alvin Purple* a contempt for the audience which expresses itself in a relentlessly unproductive milking-dry of a current obsession and which is no whit justified by any favorable reception the film may be accorded at the popular level. There is no question of *Alvin Purple*'s making any kind of contribution to the cultural life of this country at any level because it is a film that seeks only to exploit, never to enrich. What it betrays is not a lack of commitment but rather a failure to grasp what is worth being committed to, and any modern film industry that aims to establish itself on this kind of foundation is selling itself, and its public, very short indeed. ■

John Tittensor



The glowing eye.



Publications: orders with Mary Louie Coney and two televisions



Linda Blair and Ellen Barkin in William Friedkin's **THE EXORCIST**

THE EXORCIST

As a rule the transformation of novel into film results only in a glancing contact between the two. In the case of *The Exorcist*, however, the connection is a much closer one and an appreciation of the original both as story and as commercial artefact throws considerable light on the nature and consequences of the film's exaggerated dependence on its source and in particular on the major gambits employed in the publicity blitzkrieg surrounding the film's release.

By no stretch of the imagination could William Peter Blatty's novel be described as any sort of significant addition to our language's literary heritage. On the strength of a single potentially gripping idea, that is, a pre-adolescent girl taking victim to diabolic possession, it presumes to haul the reader through portent-laden world in which tables and the colour of sadness (make what you can of that, gentle reader), where priests carry pain in black briefcases and a Jesuit archaeologist's life's work provokes him to meditate on matter being the stuff of the cosmos. Despite a multiplicity of characters and sub-plots, despite its harrowing portrayal of the physical symptoms of possession, despite its dying mothers and heroin-addicted daughters and melancholic Jewish cops the book does little to convince that Mr. Blatty is anything other than a fairly standard producer of public-oriented (i.e. hopefully best-selling) material. To approach the novel in this way is not necessarily to condemn it: for all its corniness and pseudo-theological posturing it succeeds in deriving from its subject matter a degree of power that lifts it out of the rut a little. Where it falls down badly is in its failure to come to terms in any but the most superficial and stereotyped manner with the manichean issues it claims to be holding up for examination; while talking interminably of good and evil it seems aware of them only as devices for the creation of suspense or "horror". In short the novel is a good old-fashioned story conveyed via the time-tested mass-literature devices of strong central idea, static characterization, inventive (as opposed to imaginative) plotting and the capacity to sustain a tone of inflated moral enquiry while actually keeping at arm's length most of its own moral implications. Which is not to say that an intelligent and gripping film could not have been extracted from it.

Fatally, however, Mr. Blatty, whose feeling for visual realization falls well short of his capacity for naive philosophizing and cloying metaphor, was permitted both to furnish the screenplay and to act as producer of William Friedkin's film. At his Sydney press conference Mr. Blatty was disarmingly frank about his attachment to every tiny fragment of his book, an attachment that embraced structure as it did content, and from his dual vantage-point as writer/producer he was able to assert himself to a very marked extent. So much so that to list the merits and demerits of the novel is to do so for the film as well, except perhaps that certain of the book's irritating characteristics, in particular the step-go quality of the story, have been permitted to loom even larger on the screen. The film duplicates the structure of the novel exactly: it begins intolerably slowly and proceeds via an astonishingly crude accumulation of mounting shocks interlarded with heavy-handed and largely useless narrative through to its ambiguous cup-of-conclusion. In the process of transformation the novel has not been assimilated in the slightest, rather it has been seized uncritically and thrown piecemeal on to film. A better book might have survived this insensitivity to the demands of its material, a better film would not have underlined the novel's lack of subtlety with direction that is quite bereft of flair, acting that is for the most part mediocre and characterization that achieves the almost impossible in its parrying of the original story's leaden clichés. For all the talk about horror unlimited *The Exorcist*, weighed down by its self-importance and its need to recoup a troubled budget, at no times crosses the line separating the truly horrific from the merely blatant. This bluntness is the film's besetting sin, whereas *The Innocents*, and even a relatively minor piece like *The Hound*, attained a very real power through the sustained reliance of their construction. *The Exorcist*, bent on getting immediate results, risks everything on raw visual and sensual impact. Not surprisingly the gamble does not come off.

More productive than any listing of the film's good and bad points (especially with the good ones so capriciously camouflaged) is a consideration of the curiously destructive effect of the grotesque media-hype that accompanies

The Exorcist wherever it goes. The tone or moral outrage, for example, that filled Colin Bennett's *Age* review is a measure of the extent to which pre-publicity can affect the capacity for rational assessment. *The Exorcist* does not warrant moral outrage because it is in every major respect an insufficiently significant piece of cinema; a response of this nature only serves to fuel the publicity machine, this being precisely the intention of the film's promoters. This tactic — the creation of a double-bind in which no criticism, whatever its source or intention, can be effectively unfavorable — is far from new and is remarkable in this instance only for the degree to which it has succeeded. But what may go unnoticed in all the brouhaha is something less immediately obvious but potentially far more pernicious. Mr. Blatty spent a great deal of time at his press conference stressing the seriousness of the film, its concern with the fundamental issue of good versus evil and his determination to see that this concern was in no way attenuated by mere commercial considerations. Despite this artistic rectitude he saw no contradiction — only a cause for some regret — in the removal for box-office reasons of forty-four minutes from what was to have been the final cut. The result of the excisions thus made is that the film as it now stands presupposes a knowledge of the book if one is to follow the action readily, and several people at the premiere who had not read the book did not follow it readily, this state of affairs too was admitted at the press conference with no apparent sense of incongruousness. What we are presented with, then, is an artificially created situation in which a film need no longer be complete in its own right provided its deficiencies can be explained, to its makers' satisfaction at least, in terms of an inconsequential book one may not have read. The implications for the film industry are, as they say, endless. As well as highly disturbing.

Beyond a passing mention that *The Exorcist* now looms under the weight of ten Oscar nominations there is little to be gained by adding further to the momentum of words already heaped on this tiresome, pretentious, undistinguished and unrewarding film. See it if you must. Enjoy it if you can. To make it worth your while try to get in for free. ■

—John Tittensor



SANDY HARBUTT

The following interview was conducted by Peter Boyes.

GP: When was the script for *Shoe* written?

HARBUTT: It was finished in October 1976 [and registered with the Writers' Guild]. I was working on the *Long Arm* as an actor, playing the dumb cop, and as I was going crazy I decided to write a script for it. At the time the only thing I had spent from this crazy job was cigarettes, so I thought I'd write one about them. I got in my great friend Michael Robinson, who's an advertising copywriter, and together we did a *Long Arm* script. However the actors who read and we were left with a script. It was suggested that we turn it into a movie and as I didn't want to act any more, and had some money, I thought I could actually do down and do something.

GP: How long did you spend writing it?

HARBUTT: Two and a bit weeks. We never went back and rewrite anything — just sort of rechecked through it.

GP: Why was it three years till you started filming it?

HARBUTT: Well in 1971 we met some people who were saying "If only we could get Australian scripts, we've got the money to produce them." We said "Excuse me but if you're looking for Australian scripts we've got one." They said "I'd have to be terrified" and we gave it to them and they said "That's terrified!" So we signed a contract and they said "Now where are we going to get the money?" I worked with these people trying to get investment from all

sorts of places, like mining companies, PR firms and actors' agents. The script went round — we gave it to Columbia, it went to Australia and we got letters back. It was a full-time job chasing somebody who knew somebody. We did find some investors, there was a merchant banker who was an animal in his attitude I'd spent bread having these photos taken to illustrate the characters and he was flicking through the book, peering at one of the models and someone said "Isn't she good?" He said "Oh I can pay that any night for fifty bucks!" and I felt really silly standing in the office doing business with a person like that.

I went through all that and was not getting anywhere when the AFDC was formed. The people I was involved with made a submission to them on a budget of \$450,000, which was just rubbish. I mean, if you're really summing a film industry you've got to expect to do a bit of pioneering. It was the full Hollywood bit — the crane was lifted for every day. It was knocked back. The people I was working with just didn't explain to me what they were doing and I realised that we didn't agree and we could never get anything together. So we dissolved the agreement and we had. That was in 1971.

In 1972 I was pretty broke again and went back to acting for a year, not really knowing what to do with the script. A year of trying very hard and failing in the end was a big psychological blow. I was fucked so I tried and did a little acting, which was great, because every time I work as an actor I use keep my eyes open on production values and see things going wrong.

When the series died I had this idea of developing a small film studio up near Bathurst, and I rang Tom Stacy (of AFDC) about it. At the end of the conversation he said "We really liked your script and it's a pity the other things didn't work." I said "Well it was all wrong anyway. All that bread was crazy." And he said "Why don't you submit it yourself?"

The idea of getting the lot together myself came from this, and I think Tom Stacy got it. This was in 1972, and my deadline was for shooting in March 1973, but once I was on to the AFDC trip it took a full year to get out of it. During that time the budget varied from \$10,000 to \$157,000, which was what it ended up as. Seventy-five per cent came from the AFDC and 25% from Ross Wood Productions.

The situation is that as the producer, I am involved in by the AFDC. My production company, Hefley Productions, which is myself and Michael Robinson, produced *Shoe*. The AFDC invest a certain amount for 50% of the returns 40%. For the rest of your money you've got 50% of your returns to add to get the money you need, and you have to end up with a percentage to pay for what you've done and hopefully to pay for another picture. If I had the money I'd put it back into my own work.

GP: Where did your own come from?

HARBUTT: The situation with Ross Wood was never a contractual one. I'd worked for Ross eight years before, shooting commercials, and a relationship must have happened there because they actually came to me and told me they'd heard I was making a picture and were interested in investing. The idea was that they would supply their crew. Graham Lead is of their studio, and I wanted him to shoot. We used a freelance clapper/loader, and some of the people were on salary for Ross Wood. It was a combination of freelancers and they were people, a lot of whom I don't know.

GP: What about the actors?

HARBUTT: Most of the parts were written for particular actors, except for Stone. All of them were people I've worked with as an actor and generally they weren't fantastically successful actors. They were always doing studio parts on *Hemlock* or some theatrical thing. But Helen and I have always known them and know how fantastic they are.

GP: How did you get on to Hugh Keays-Byrne?

HARBUTT: The part of Toad was written for Peter White, but he didn't play it because I think he never understood that it didn't want him to play it just because he's a big guy. Then I met Hugh Keays-Byrne. I didn't see the Royal Shakespeare Company — I was being strangely enthusiastic during the casting. Keays-Byrne played *Lies in Midsummer Night's Dream*. I met him at the last moment — and he was right! I gave him the script and asked him to read it and he wanted to do it. **GP:** So you didn't have any casting as such?

HARBUTT: Well I did in one way. There's a big edge of chance in the picture. The whole basis of the picture is a beta group, the obscure one in the top, and I gave you identify a little bit with it. Everyone was very important until we got to the world that had to go with all these fantastic parts we'd written for the men. There were some fantastic characters written for the girls, but I know them anyway — Sue Lloyd and Ros Talman. For the others I honestly worried about the interesting-looking girls without them being over-the-top. So I had a casting person with them. Actually that straightened out some of my problems because in trying to explain some details, I had to rethink lots of things — especially shooting and lighting conventions.

GP: What about the actors?

HARBUTT: I started outcasting bikes, which is a terrible confession, about two years before the picture started. I've been riding bikes and I know these guys and I'd been to the pub and Mike did the same. I met the extras from friends I got from the bar.

The car went through the full spectrum from the Royal Shakespeare Company to *Hemlock* and in the middle were using bikes. By the end of the picture all the bikes were actors and all the actors bikes. When we went up to the Gifford Exponomy, all the bike gangs up there

thought "the gang" was the toughest they'd ever seen.

CP: Were you ever a hiker?
HARRITT: No, not before the picture. I was a "Motel cyclist," as they called the picture I got into being a hiker. Now I'm just getting out of it.

CP: What about the music?

HARRITT: From the moment I wrote the script Billy Green was always who I wanted for the music. He's a genius. He read the script and wanted to do it. Between the second record and the third record, it was a week-long rave with Billy, sitting around with his playing "the music of the picture." The things that Billy conceived musically is that talking scene changed the shooting script. I'd just outline what I thought was needed for each scene and he'd work it out. He discussed instruments and rhythms. Like, for instance, he'd discuss two waltzes — Mr. Nelson and also a ballroom element — so I said give us a waltz tune, and Billy wrote it in 7/4 and three in four. (4 People are tapping their feet and they get confused. It was terrific! done just because I relate to music so strongly.)

CP: How did you choose your locations?

HARRITT: A lot of them were written for things I'd always had in my head. Every time you see a location you think "Oh, wow, let's shoot here!" Well in your first movie you just put all these locations together. This one, at "Motel cyclist," I came from a previous script I had set in a fantastic old fortress at Clevedon. During shooting we rode out to Middle Head and found the interior, the three canisters, and looked around and saw the other fortress, which we used for exteriors.

Most of the locations were written for the movie and weren't too far from the sea because we couldn't find them. We discovered some locations, like a beach between Balmain and the Harbour, where we filmed the drive swimming scene. David Hanan found the location for Skunk's house at the last moment in White Beach. I couldn't find a location that worked in Skunk's pad. First I thought of him being in an early place at Potts, but I couldn't find a suitable one. We didn't have the money for a set and anyway we didn't have a designer. Then I thought, "For Christ's sake, of course, we'll make him a surf lifeguard." I went up at White Beach — and the producer opened the elevator and saw some beach that while beautiful nature trip — Mr. Nelson, you know. And that was good, because it was the exact opposite of the before types. In that case, a location produced a character change.

CP: What about the pack?

HARRITT: The Fort and Clyde Hotel has been the famous bikini pub for at least 10 years. Thursday night you'd always go down there and there'd be 130 bikers, and men in leotards. However the pub had been closed for about a year then. It took us a fantastic search to track down who owned it, because the Red Lizard agents, I think, were going to themselves through various doctors, which made them fantastically

person. They didn't want us to get involved in any way. Finally we found the guy who was in fact buying it and he said we could use it. The Red Lizard agents gave us a lot of trouble, and even tried to pull out the day before we started shooting there.

Tonight some dave and I dressed the whole pub for us, and we had to spend money on putting glass back in the windows and so on. Once we got inside, I knew the picture was going to be fantastic. The atmosphere was so rich in there, it didn't have to be rebuilt because it had to look authentic anyway and it was authentic. We put in all the old posters and so on. We only had a week, because if we weren't out by then the big dead night fall through and we'd be liable for thousands of dollars. I think it was a very interesting question that possibility. We finally shot all the pub scenes in our 24 hour day. It was very exciting.

CP: Where is the graveyard you used in the opening?

HARRITT: St. Leonards. I always knew about the cemetery and I'm a sucker for a beautiful place. They thought the machines of the before would work against the richness of the graveyard. It had beautiful natural grass and roses close with the grey-whites of the headstones. But when I took the scene there two weeks before shooting it was alive with golden yellow flowers, like the ground was growing it. We just looked at it and it was so beautiful we had to work against it. We were about a week over schedule at the graveyard and it was simply because we didn't want to get out of there.

CP: Any other locations?

HARRITT: Hawthorpe, in the hills. It was a great spot. I think it should be known. They're terrible places. We did all the small locations in the week before we started the big stuff. They really kept the crew going — a new trip every day. They were all half or even quarter day shoots. The Police Station was Commonwealth Police. The State Police allowed us to use their firing range which was an early location. You make your own mistakes. The Mafia meeting was set in United States' delinquent zone. That was terrific because I was talking to various people about where I was going to do it and I went to United States. I walked into that room and said "I've been here, then this was our."

CP: How was the actual filming progress?

HARRITT: We had a shooting schedule of five weeks, working 10 hours a day on days a week. Everyone was contracted on that basis (except for some half day people). David Hanan got us on the schedule four weeks before we started and we booked actors for specific days. All the actors and crew were paid every week or every day, so nobody's been ripped off. That's very important. I never wanted to make a picture in which anybody that worked on any kind of effort was not for long and nobody gets it for long and get whatever money you can.

We put the actors the award out

down at the Commonwealth Film Unit around 1972. There is in fact no money paid for actors, except some from 1962, which means you can pay half actors' wages. Actors' Equity is right to get together on it. Everyone in the picture, as long as they had a speaking part, got the same rate, which was a good feeling. If I ever have the chance I'd like to do a picture where the actors and crew get a percentage of the picture, and all get the same, but maybe that's not realistic.

We did get over our schedule and there were two 24-hour days. It was only because the people were so fantastic, they just wanted to work all the time. The only thing was they'd start to drop after a while. We often had time deadlines, but we'd have the Army generators (at Middle Head) at the picture work so you just had to work like crazy all week to get it done. In the first week we shot all of the broken up things like the assassins collecting his men, the Mafia stuff, the Police Headquarters and Skunk's place. For the next three weeks we shot all the stuff that involved the bikers, the pub, Middle Head, some road work. In the last week it was action stuff with double takes, explosions and deaths and all that — sort of like a violence week. The extra work was picking up bits and pieces we didn't get together during the run.

We had all the actors taught how to ride bikes so they couldn't be hurt. Most of them could. Black Williams had no license at all — he'd never been on a bike but he just got on a bike and rode. He fell off at a lot during production, but never during a shot. It was a terrific fall, riding a big 800 cc Kawasaki for the first time, as he stepped into a Guinness. I've riding out with your learner's permit.

CP: Did you have any accidents?

HARRITT: No, not one. I gave all the bikes riders their bikes and they had to ride them around to get them work — if it weren't, they got out. It was great because they were not nervous at the end of the production. They never washed. It was the only picture in the history of the world where you got into trouble if you didn't hang your clothes on the floor. They ended up pinning off with the birds, which was all right.

CP: How did you go over schedule?

HARRITT: We over-scheduled. I found out that we didn't know what you're going to shoot, no matter how well planned you are, and you get out there. I'd see a shot, or someone would suggest one, and you'd know it was going to take the next four hours to get it together. And in fact you'd get out there. You'd have to do it twice as much. It was that good we just did it.

CP: So you didn't stick absolutely to your shooting script?

HARRITT: No, we improvised all the time. Things just happened that we just had to shoot. I thought I was

pretty well organized and I was going to shoot a television style, but I wasn't allowed to, either by myself or someone else. I went into it as a sort of "Hollywood" and a director. I was a businessman, but as soon as I had the crew and the actors there I was back into being an artist again. So we just shot it as artists and the businessman part of us would only operate during daylight when I'd have to work out what the Christ I was going to do next.

We had a week looking over locations with Graham and the crew. We discussed all the stuff I wanted and he and Brian Thompson worked out all their lighting rigs. In the Fort and Clyde they worked out a rig for the whole bar. It took a day to set it up, but it was so efficient we could just shoot and walk all over the place.

We'd walk into the location with the actors and walk through the scene with scripts, because I didn't want the actors to know their lines anyway. Then we'd all work out the scene together — crew and actors. Sometimes nobody but me would say anything, other times I wouldn't have a simple idea and everybody else would just carry it. However with stars I'm so frightened of losing somebody that I set up everything specifically and don't let anybody do anything.

CP: Were there any problems that day?

HARRITT: I think Ken Wheeler and I had a fantastic communication problem which slowed us down. I was playing the leader of the bikers and Ken was playing the cop. We're both Method trained actors. We both got into the part. The point of me losing the leadership is because he's "Sherlock," the leader of the gang, and I wanted to have the gang so nobody'd be able to tell them what to do except the leader of their gang. Ken and I had a natural conflict there every time we looked at each other.

The conflict was terrific and I think it really works. But a task came out.

CP: How do you mean?

HARRITT: Quite often Ken and I would have quite a different concept of what the thing was all about and I'd never say to Ken, or any actor, well do it because I say so. I wanted him always to do it because he realized it was exactly the right thing to do. Quite often Ken didn't feel it was right, and we'd have to discuss and discuss. That took time, but it was a very bad conflict and it was inspired by Ken's desire to do it absolutely right.

CP: How long did the editing take?

HARRITT: Twelve weeks of editing and eight weeks of sound editing. **CP:** What are your feelings about the picture now that it's virtually finished?

HARRITT: The picture's better than I hoped it would be. The script is the basis of the picture. If you don't have the script it's not on. The editing in the film seems like an accident in just better. I don't see any reason why Australia shouldn't make worthwhile statements in the film world.

**Steve the interview was conducted at a small house was injured/filming a take rolling into the sea from a cliff*



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PETER KELLY, co-editor of *Cinema Papers* and a film editor with the Media Centre, La Trobe University.

INA BERTRAND is a secondary school teacher and literary tutor at La Trobe University.

RON BISHOP is completing an M.Ed. in film at La Trobe University. He has made several short films and is presently preparing to shoot a 30 minute fictional film called *Kathleen Farn*.

PETER BOYES is from New Zealand where he edited the film magazine *Kino*. He has written for various publications on film, and film community.

ROSS COOPER is a film historian currently lecturing at Monash University. At present compiling a history of Australian cinema for publication later this year.

PATRICIA EDGAR, *Cinema Papers'* London correspondent, is on study leave from La Trobe University's Media Centre where she is a lecturer in media sociology. Ms. Edgar has directed a number of educational documentaries and written several books.

GORDON GLENN is a lighting cameraman at La Trobe University's Media Centre. He has recently completed screening *TARGET YAK* a feature directed by Dave Jones. He is currently co-directing a documentary

on the mysterious Australian Thelma with Keith Robinson.

DAVE HAY, *Cinema Papers'* Los Angeles correspondent, is a politics graduate from Melbourne University and is currently studying film at U.C.L.A. He has made several shorts and documentaries.

BARRETT HUDSON received an M.Sc. from MacQuarie University for a study of the Australian film industry. In 1973 he spent some months studying film theory in New York and London on a grant from the Film and Television School. He has made a short called *Beyond Father* on an Experimental Film grant.

DAVE JONES, *Cinema Papers'* Montreal correspondent, is a script writer and director. He has recently left Australia where he worked for the Media Centre at La Trobe University and directed a Home feature called *YAKKITY YAK*. At present he is preparing a Ph.D. (Specialised) on the Canadian Film Board.

PHILIPPE MORA, co-editor of *Cinema Papers* and New York correspondent, has directed a feature film called *Trouble in Melbourne* and a documentary, *Swastika*. Currently working on a second documentary *Reelers Can You Spare a Dime*.

SCOTT MURRAY, *Cinema Papers'* managing editor, has taught film appreciation and directed several films including *Dreams*, a 40 minute short now in its final editing stage.

RON NAGORCKA, is a Melbourne composer whose interests are in electronic and computerised music, although he has written for organ, percussion, piano and other conventional instruments. He has produced the sound tracks for two films — *Box* by Bob Hall and *Smile-Down* on a sustained canon by Peter Nicholson.

ANDREW PEEK, *Cinema Papers'* Tokyo correspondent, graduated from the Australian National University with a thesis on Son Hall (due to be published later this year). He has worked as a cinema manager in Canberra and is currently in Japan studying film.

KEN QUINNELL, *Cinema*

Papers' Sydney correspondent, regularly contributes film reviews to a number of periodicals. He has made a 20 minute film called *Vandalia*.

KERIC READE is a film historian and author of several books including *Australian Silent Film*, a historical history 1906-1928, and *The Talkies* but a historical history of Australian Sound Film Making 1929-1960. Mr. Reade has recently completed the third volume in the series dealing with contemporary cinema.

MIKE RICHARDS is a journalist and political scientist. He is currently lecturing at Melbourne University and editing a volume of essays titled *The Australian Connection*.

DAVID SERATON is the director of the Sydney Film Festival and a frequent contributor to a number of periodicals.

PHIL TAYLOR is a teacher of history and film appreciation at Denham High School Vic. He is a regular contributor to Australian film publications.

JOHN TITENSOR is a teacher at Melbourne's Peppridge Pk and reviews books for a number of newspapers and magazines. He has written several short stories and is currently completing a novel.

Adenda and Corrigenda

The following personnel were inadvertently omitted from the *Corrigenda* page:

Nadia Miller — Photographer
George Goss — Photographer
Shawn The Kelly — Assistance

The following credits were inadvertently omitted from the *Care That All Pains* production report:
Art Director — David Gapping
Vehicle Design & Construction — All Night
Prop Buyer — Matt Angeline
Storyboard — Prags & Special Effects — Matt Paggett

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